

FREE

A LITTLE FRIEND-LY ADVICE FOR ALBERTA BIGOTS • PAGE 6

VUE



ALI POURFARROKH

ROMEO & JULIET SWAN SONG FOR ALBERTA BALLET'S MENTOR

Cover Story by Alexandra Romanow • Page 23



RITA CHIARELLI GETTING A CASE OF THE BUFFALO BLUES

Music by Cam Hayden • Page 18

FELIX AND OSCAR TOGETHER AGAIN AFTER 30 YEARS

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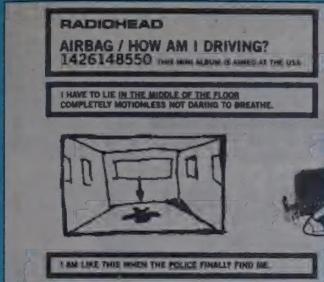
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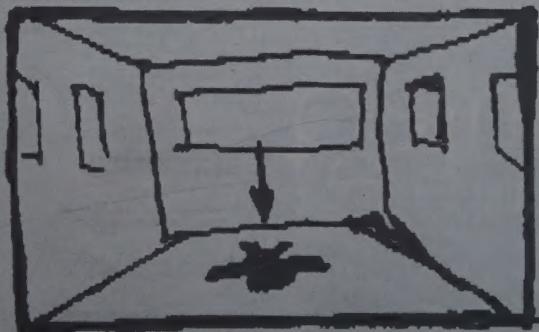
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- Ms. Araxi reviews "Master Class"
- Tickets for Hot Night in a Cool Town
- Battlestar Galactica's RICHARD HATCH in-studio

WIRED's Fave Pick:
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WIRED's Fave Pick: Jann Arden
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MONDAY 10:30 pm

STEVEN COOK

Live!

- Hot Night in a Cool Town
- NLT's Staged Reading Festival
- The new Bluz Cafe

WIRED's Fave Pick: Disturbing Abstraction;
Christian Eckart at Edmonton Art Gallery

TUESDAY 10:35 pm

- Mr. T. Experience
- Spot Surfin'

WIRED's Fave Pick:
"Master Class" at The Citadel

WEDNESDAY 11:30 pm

- Moe Berg
- The Artscene
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WIRED's Fave Pick:
Moe Berg at The Sidetrack Cafe

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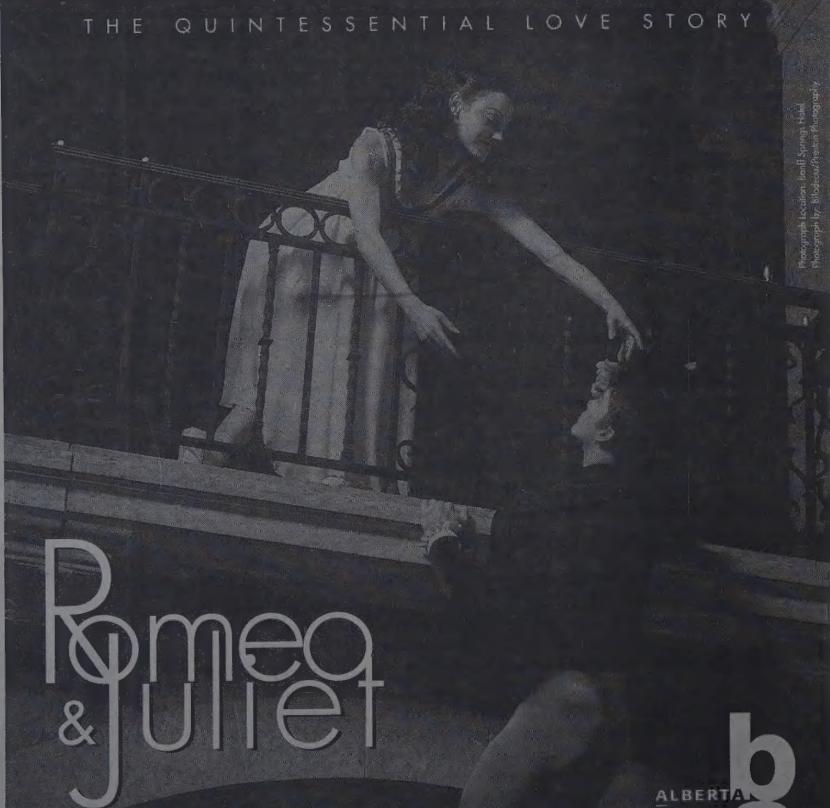


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ALI POURFARROKH,
ARTISTIC DIRECTOR

Imperial Oil Charitable Foundation
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Journal
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CTV NEWS

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WEEKLY

finder

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Vue writer David Gobeil Taylor is glad that the Alberta government is not challenging the Delwin Vriend decision—and he thinks it's about time that Alberta rednecks came to grips with their bigotry and accept that homosexuals deserve the same standard of human rights as heterosexuals.

Home Page • 11

Is someone watching over you when you log onto the Internet? We take a look at 10 ways computer users can protect themselves from having their personal information disseminated through the Internet to credit raters or to those annoying mailing-list "spammers."

Music • 18

Hamilton, Ont. native Rita Chiarelli has established herself as one of Canada's premier blues guitarists—but she earned her confidence during a six-year stint writing jingles in Italy. While most blues artists gain their inspiration from the American south, Chiarelli was first exposed to the genre through a Buffalo radio station.

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Alberta Ballet's artistic director Ali Pourfarrokh has enjoyed a successful 10-year stint at its helm. The upcoming production of *Romeo and Juliet* will mark his swan song with a company he transformed from a "Provincial" group of amateurs into one of Canada's top dance troupes.

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Alberta artist Maurice Levesque approaches print-making as he would a painting—what results is an honest and chilling exploration of humanity's dark side.

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Oakland-based punk-rockers the Mr. T Experience don't think music has to be serious to be good. The 10-year music-industry veterans will take the stage at Rebar later this week. For more, see Page 16.

Edmonton will host a fashion show which focuses on—ahem—fetish fashions. So if you're in the mood for something kinkier than the Gap, flip to our Style section on Page 10.



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APRIL

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17 FRIDAY

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18 SATURDAY

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WITH LEADERHOUSE

19 SUNDAY

Variety Night
HOSTED BY
Atomic Improv Co.

20 MONDAY

NEW MUSIC MONDAYS
"OPEN STAGE" HOSTED BY
Painting Daisies

21 TUESDAY

SWINGIN' TUESDAY
HIP HOP HAPPENIN' ACID JAZZ & FUNK
Magilla Funk Conduit

22 WEDNESDAY

Moe Berg
OF THE PURSUIT OF HAPPINESS
with MIKE MCDONALD

23 THURSDAY

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WORLD BEAT DANCE GROOVES

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Issue No. 132

April 16-April 22, 1998

Available at over 1,000 locations

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Vue Weekly is available free of charge at well over 1,000 locations throughout Metro Edmonton. It is funded and published solely through the support of our advertisers. Vue Weekly is a division of 662812 Alberta Ltd. and is published every Thursday.

Canada Post Canadian Publications Ltd.
Sales Product Agreement No. 1140782

We strive to ensure that our comprehensive listings are correct. However, in this uncertain world events beyond anyone's control can torpedo even the best-laid plans of mice and the Book of Leviticus. So call ahead. Letters/artwork/submissions are always welcome by fax, mail, e-mail, or (ounds!) hand delivery. So George Michael got arrested for "committing a lewd act" in a public washroom. What was he doing—singing?

Tories' worst nightmare will happen

Gay marriage is inevitable—even in Alberta

By DAVID GOBEIL TAYLOR

With last Thursday's Tory caucus decision not to invoke the notwithstanding clause, the Friend decision has run its course. Those on the left are breathing a sigh of relief, those on the right are gnashing their teeth in frustration and moderates are hoping the divisive issue of gay rights can be put to rest.

In the meantime, a four-member committee is scrutinizing the body of provincial law, looking for other statutes which might be vulnerable to a similar Supreme Court decision—such as those with any mention of "spouse"—with the aim of shortening them up so as not to allow same-sex marriages and spousal benefits, adoption by homosexuals and teaching of homosexuality in schools.

In other words, gays and lesbians now have the right to complain to the Alberta Human Rights Commission—which is funded by the outspokenly anti-gay Provincial Treasurer Stockwell Day—but will soon have real legislative roadblocks in the way of being fully recognized—and fully participating—members of society.

While I applaud the Supreme

Court's—and even the Tory caucus's—decision and admire Delwin Friend's courage, I fear the net result of this week of controversy will be one step forward and two steps back for human rights. As a homosexual, I am not content with job security; I will never be content as long as I am not permitted the rights enjoyed by everyone else in society, including adoption and marriage.

I do not wish to be tolerated, but to be fully accepted.

Gay family values

The mere mention of same-sex marriage turns moderates into conservatives and conservatives into raging homophobes. Throughout the controversy, conservative religious groups kept mentioning the family—how the Friend decision was the first step to same-sex marriage and, therefore, the erosion of the family.

The problem is that no one has defined how exactly same-sex marriage threatens the family. It's stated as if it were common knowledge; it's even been said that gay rights threaten the rights of non-gays.

I find this attitude incredible—and insulting. It's hauntingly similar to the argument that immigrants infringe on the rights of whites. How can my right to fall in love, marry and have children possibly diminish any het-

erosexual's right to do the same?

In fact, if I were allowed to marry I would be a model of family values. I believe strongly in the family—in any form it takes. I would endeavor to find someone I love, someone I could spend the rest of my life with and participate with in the community. And if I were allowed to raise a child, I would teach him or her the value of tolerance and equal rights, and the dangers of blind hatred.

Discrimination (including racism) occurs when you assume an individual will share the perceived characteristics of a group; in this case, it's assumed that I would be promiscuous and amoral, as homosexuals are perceived by their opponents. I will not argue that some homosexuals do not hold the family in as much esteem as I do—for that matter, neither do some heterosexuals. The very fact that homosexuals are prevented from having relationships that are legitimized by society at large makes this prophecy largely self-fulfilling.

Bigots al Dante

When logic fails (as in this case it must), the religious right turns to the Bible, incessantly quoting a passage against homosexuality in Leviticus. This same book proscribes dietary laws, animal sacrifice and limits the activities of women who are menstruating. Interesting how some Bible verses are gospel (so to speak) and others are to be

routinely ignored.

Dante's Hell had a special place for hypocrites—one with which sanctimonious opposers of gay rights will become familiar, if there's any more justice in the afterlife than in this one.

The full acceptance of homosexuality—including marriage—is, in western culture at least, an inevitable force in history. All around us throughout this century, fences of intolerance have been toppled and there is no reason to believe that society will make an exception for homosexuals.

The Tory government can change its legislation all it wants. That will just make it more difficult for Alberta to join the Canadian trend of equality for all. But it certainly won't prevent it.

Gays and lesbians have made tremendous strides in the past 30 years. One day, we will be allowed to marry and adopt children—even to have our history taught in school, since homosexuals from Plato to Richard the Lion-Hearted to Herman Melville have enriched history and culture, and deserved to be recognized as such.

On that day (and I expect Alberta to be dragged kicking and screaming into it as usual), I won't say "Ha, ha, I win." I'll say "Finally"—and reflect upon the wasted years in which I could have been a full participant in society if it weren't for the self-righteous intolerance of others.

ple know that the impact will be much worse.

By the way, the United Nations would have become involved no matter what. You see, Mr. Falkner, most countries in the world have banned the sort of strip mining that Cardinal River Coals want to do in Alberta. The reason is that strip mining destroys the environment and the ecology in an area that is far greater than the strip mine itself. The only reason that Cardinal River Coals wants to strip-mine the area rather than use conventional mining techniques is because it knows that it has to get the coal out quickly in order to make any money at all and "Quick and dirty" is the very definition of strip mining.

Reynard J. Mead,
Edmonton



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Really, bring back the swastika

Re: "Reader offended by swastikas... go figure" (Vue #130, April 2-8)

If the person had even taken one whole minute to have a look at what ManWoman says about the swastika and its history, (s)he would not have made such a blatant display of ignorance.

There is abundant proof available to us today regarding the long-term use of this ancient cross as a symbol of good luck and spirituality. The swastika arose in almost every culture in the world as something positive. It is an easily and naturally arrived at graphic of immense power, used by cultures as diverse as the Laplanders, the Hopis, the Aztecs and ancient Buddhists, to name a few. It has thousands of years of history and it would be a grave mistake for us today to allow ourselves to associate it exclusively with the Nazi horror. Hitler likely first saw it emblazoned on his school coat of arms in his youth and later appropriated it. Do we curse the presence of a clown costume just because John Wayne Gacy wore one, or do we

condemn Kool-Aid because Jim Jones used it to poison people?

We must not allow Hitler to keep it. That is a spot of darkness that can only be vanquished by the illuminating truth about the swastika. It is a sacred sign. The proof is easy to access.

Thank goodness that there is an artist amongst us who has the balls to take this on as a mission in life. ManWoman should be applauded for this important work, and it has only just begun. Allowing the Nazi regime to own the swastika is absolutely wrong. There are obvious difficulties in that we are still so close in time to Hitler's evil and the remembrance remains. However, the reclamation of this cross is essential and if we do not begin to cleanse it now, then when will it be done? Bravo Manny!

Jimmy Golden,
Curator,
Spiritual Schmirritual,
the Art of ManWoman

Letter-writer is an "Idiot"

This letter is a reply to Marshall W. Falkner letter ("The greens whine again"), Vue Weekly #131, Apr. 9-15.

Mr. Falkner, you are an idiot. "The mine may not be such a bad thing. It might create a few jobs." Just so you know, Mr. Falkner, the reason that the Cardinal River Coals company is so hot on getting the coal out of the area as quickly as possible is because it knows that shortly there will not be any market for the coal. In its own report, published in 1996, it says that the

market for the sort of high-quality coal that the Cheviot Mine will produce will be all but nonexistent in five years. The reason for this is that the Japanese have developed technology that utilizes the sort of low-quality coal that is readily available from both Australia and Russia. In case you are weak in geography, I will point out that both Australia and Russia are closer to Japan than Canada. As soon as this technology becomes online (in fact it is already being used), the Cheviot Mine will be shut down. And where will this leave all those people who got work at the mine?

It will leave them unemployed and with 32 pits in a nice, neat line beginning at the southern tip of Jasper Park and heading straight east. Each pit will be about the size of Old Strathcona. The plan is to start digging each pit simultaneously because, don't you know, you can get more coal out that way, more quickly and therefore make more money.

And again referencing that report that Cardinal River Coals published: it says that there will be "Unmitigable losses to carnivore habitat." This report also says that in 50 or so years the area will start to recover. So, according to the people who want to do the strip mining, it will take 50 years before the area even begins to start looking like it does now and that the bears and wolves and cougars who now live in the area will never come back. This is what the mining company says. More reasonable, informed peo-

ple here. Nice magazine you have here. I appreciate a fast-loading [Web] page, with good writing and content on the arts.

I'd like to suggest that you cover the new media as well as the old. How about a column on hypertext fiction or new media entertainment on the Web? The latest in digital art media, hot Websites and online experimental art? This could be good content your readers would appreciate. (I have my own site, but this is not a plug, really!)

Marc Holmes,
Edmonton

VUE news



by Steven Sandor

A look back at the week that was...

More Alberta kids in government care

The Edmonton Social Planning Council has released the results of a study which show that Alberta has a greater increase of kids in government care than any other province in the land.

In 1997, Alberta reported it had 5,540 cases of children in government care, up 46.6 per cent over five years. An extra 550 cases were reported last year alone. Meanwhile, the growth of that same sector throughout the rest of Canada was only 7.8 per cent.

"Government representatives continue to describe the dramatic growth in Alberta caseloads as part of a trend occurring 'all across the country.' Today's findings suggest that is clearly *not* the case," states the ESPC report. "The ESPC has in the past attributed the rise in Child Welfare caseloads in part to harsh provincial income support policies. The inability to provide a child with basic needs [food, shelter and clothing] compels a social worker to intervene under the Child Welfare Act."

Since 1993 (when the Tories introduced their debt-reducing measures), the number of social assistance recipients fell to 89,800 from 196,000.

Last January, the government completed a Child Welfare caseload study of its own. The Tories have yet to make their figures public.

Too much faith put in Irish agreement

Does anyone else think those "Peace in Northern Ireland" headlines that cropped up over the Easter weekend were a bit premature?

On Good Friday, officials from Sinn Fein (the political wing of the IRA) and the Ulster Unionist Party signed the what-could-be-historic Stormont peace agreement. The agreement creates new legislative bodies and also grants Dublin advisory powers in Northern Ireland. The deal also provides that Protestant and Catholic militants be freed from British jails over the next two years, as long as the ceasefire holds. The IRA must also surrender all its weapons, including those located across the border in the Republic.

The deal will be voted on in June. But while world leaders such as British Prime Minister Tony Blair and U.S. President Bill Clinton were trumpeting a new era of peace in Ulster, Northern Irish party leaders were finding that the deal was a hard sell—especially to loyalist and Republican extremists.

Sinn Fein leader Gerry Adams is getting the message from his Catholic grassroots that the Stormont agreement should be seen only as a first step towards



union with the Republic. But the debate doesn't lie only on the Republican side. Ulster Unionist Party leader David Trimble, also an open supporter of Stormont, is facing huge divisions in his party.

The problem is this: extremist forces on either side are never going to accept a status quo deal. While Stormont may try to bridge the divisions between moderate Protestants and Catholics, it is doubtful that IRA and UDL hardliners will come online to support it. And releasing terrorists from jail should only create a larger can of worms. On one hand, it makes British soldiers and Catholic militants safer from the danger of retaliatory strikes, but it also releases more hard-liners, and well-known ones at that, back into society—the very people who could sabotage Stormont with a kneecapping or two.

Nike opposition continues

Edmonton's Citizens Concerned About Nike is organizing a teach-in designed to shed some light on the labor policies of one of the world's best-known shoe and athletic-wear manufacturers.

The teach-in goes at 1 p.m. Apr. 18 at the University of Alberta's International Centre (located in HUB Mall).

Nike, like many of its competitors, contracts out its manufacturing to factories in Asia and Indonesia. Even though Nike has introduced a Code of Conduct to stop the beatings and torture of underpaid workers in its shops, critics charge that the new policy is merely window dressing.

ing for a company with a sorry human-rights record. Nike has been accused of allowing the beatings of workers on the shop-floor and helping to suppress pro-labor forces by any means possible, including the tacit support of the Indonesian government's policy of arresting those who want to form unions. There are also allegations of rapes in Nike-contracted shops which go unreported. Nike has also been caught using child laborers in Pakistan to stitch soccer balls.

Nike's sales have fallen sharply in the last year. CNN reported two weeks ago that Nike's profits were down by over 70 per cent in the last quarter—even though the company has taken on aggressive ad campaigns to try and make inroads into the highly profitable hockey and soccer markets. Celebrity endorsers like NHLers Mats Sundin, Theoren Fleury and Rob Brind'Amour, along with world soccer stars Ronaldo and Robbie Fowler have joined the Nike stable, which pays millions to stars Michael Jordan, Michael Johnson and Anfernee "Penny" Hardaway to shill its products.

Last year, the Edmonton's Citizens Concerned About Nike first made headlines when it challenged the Edmonton Public Schools' support of the Nike P.L.A.Y. program. The program brought the Edmonton Oilers to local schools so local kids could play street hockey with the pros—with all the gear supplied in kind by Nike. EPS janitors complained to the board, pointing out their union had a "Boycott Nike" policy and that the school's support of a company which allowed child labor and unethical working con-

ditions was hypocritical. The board voted to keep the P.L.A.Y. program intact.

EAC director not looking for deal

Edmonton Arts Council executive director Josh Keller announced last week that he will step down after the expiration of his current contract.

"A personal change is needed. I have no specific plans for my future at the moment," said Keller. "I'll still be here for the next five months, concentrating my efforts on improving the cultural sector of this city."

A search committee has been put in place to find a replacement for Keller. Job notices for the executive director's position should be posted by May.

"I hope to work with the new executive director over the summer and help facilitate a smooth transfer," said Keller.

The EAC just hired on a full-time consultant for its Arts Habitat project. The EAC received a \$100,000 grant from the Downtown Plan Committee for the position. Karen Ball, formerly of the Winspear Centre, starts work this week.

Ball's main duty will be in securing a building which will be totally devoted to artists—combining studio space and living quarters. The EAC's goal is to get the building up and running over the next 12 months. The building would be the finishing touch to the downtown Arts district.

One of Ball's duties will be establishing a tenant profile, so she knows what artists want to see in the pilot project before its space is open for rent.

VUE POINT
by LESLEY PRIMEAU

Christian right rears its ugly head

THE WEEK from hell is over. Funny how it felt more like two. Have you ever in your life had more questions about religion, more concerns about human rights and seriously wondered if we'd all lost sight of the basic rule of God: "Do unto others..." etc.? I won't quote chapter and verse, because too many people would have heart attacks, what with my perceived atheistic views and all. Man, what a terrible week to call yourself a Christian—if you weren't trying to take rights away, you were trying to give them to social deviants. I'm certain that God must have been quaffing an Aspirin or two.

Now that Klein and Co. have acquiesced to the ruling of the Supreme Court (albeit reluctantly and not without a huge effort to derail justice), can we all just sit back for a moment and remember that this country was founded on Christian philosophies and tenets? Not being one of those God-fearing folks (mostly because I see no reason to be afraid). I don't fear a hell-and-damnation sentence by simply allowing members of the gay community to enjoy the same rights the rest of the country does.

Where's the leadership?

I suppose I should congratulate the Premier, but I won't because I truly believe he exacerbated the situation with his wishy-washy rhetoric of the past years. If he truly believed what he finally said last week about a simple inclusion of human rights, he would have saved us a shitload of bucks by not taking this anal defense to the Supreme Court in the first place.

So, from the first time he uttered his belief that gays would never have rights, to the Supreme Court fight at what expense, to the week from hell when everyone was ready to bop anyone, the Premier sure showed us leadership. I feel blessed.

But what about those Christians? What is it about them and their God that brings out such venom, such hatred, such intolerance? Man, I don't know where they got that poison, but I sure hope they don't teach anything. What is it with these Christians (and please remember that I use the term reluctantly) that their faith requires they rip the hearts out of others? How is it that their God requires them to prove again and again how superior they are to others less fortunate? You'd think if you were secure in your faith, it wouldn't require that you constantly berate others. I have many listeners who don't believe I believe in God and if I do, it's not a god they know. Well, let me tell you: if what reared its ugly head last week can be called godlike, then I want no part of it.

I was thinking that some of those Christians might want to think twice about their faith. Some might want to think twice about suggesting that the province hold referendums on rights, lest I get a band of like-minded people together and try to turf your religious freedoms. You know, as soon as one group is denied rights, your own rights may be in jeopardy.

Maybe these Christians might want to refresh their memory on that "Do unto others" business. Bless you.

Lesley Primeau may be heard weeknights from 6-9 p.m. on 630 CHED.



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From Bruce

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Armond Hunt travels to Spain to settle his grandfather's estate. At first, he is slightly disappointed that his artist grandfather has not left him any of his works. He comes across a puzzle that provides him with insight to his past and inspiration for the future. This is wonderfully written, beautifully illustrated story of self-discovery.

From Marilyn

Red China Blues

by Jan Wong

This Canadian bestseller follows the author through the exciting and turbulent days of the Cultural Revolution in China. Jan Wong has written a beautiful and mesmerizing essay able to interest many generations of readers.

From Scott

Golden Compass

by Philip Pullman

Get ready to join Lyra on a quest of a lifetime. This adventure is filled with mystery, friendship, betrayal, all the components of a fantastic tale. This story will take you to places you have never been before and it is very difficult to put down! And to continue the adventure, The Subtle Knife is the second in the series.

From Monique

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Edmonton, AB

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Fiction: Hardcover

- 1) The Street Lawyer John Grisham (Doubleday)
- 2) Pandora Anne Rice (Random House)
- 3) Guerrified in a Coma Douglas Coupland (Harper Collins)
- 4) The Long Road Home Danielle Steel (Delacorte)
- 5) Paradise Toni Morrison (Knopf)

Fiction: Trade Paperback

- 1) Fall on Your Knees Ann-Marie MacDonald (Vintage)
- 2) Best to Dust Tim Powers (HarperCollins)
- 3) Moon on Earth Alice Hoffman (Berkley)
- 4) The Englishman's Boy Guy Vanderhaeghe (McClelland & Stewart)
- 5) Wizard and Glass Stephen King (Penguin)

Fiction: Mass Market

- 1) The Echo Marlene Walters (McClelland & Stewart)
- 2)lander Edward Rutherford (Fawcett)
- 3) Secrecy Belva Plain (Dell)
- 4) Chromosome 6 Robin Cook (Berkley)
- 5) Ashworth Hall Anne Perry (Fawcett)

Non-fiction: Hardcover

- 1) Talking to Heaven James van Praagh (Penguin)
- 2) Angels' Ashes Frank McCourt (Scribner)
- 3) The Gifts of the Jews Thomas Cahill (Doubleday)
- 4) The 7 Steps to Financial Freedom Sam M. Walton (Grove)
- 5) The Gate of Ignorance Linda McQuaig (Viking)

Non-fiction: Paperback

- 1) Don't Sweat the Small Stuff Richard Carlson (Little, Brown)
- 2) Into Thin Air Jon Krakauer (Arthur)
- 3) Anne Lindsey's New Light Cooking Anne Lindsey (Balantine)
- 4) Sex in the Snow Michael Adams (Penguin)
- 5) Clicking Faith Popcorn (Harper Collins)

BESTSELLER information
compiled by

SMITHBOOKS

Edmonton, Alberta

Littmann takes a novella approach to writing

Peripheries
features three very
different lead
characters

By DAVID GOBEIL TAYLOR

Dictionaries give the novella short shrift, calling it a long short story or a short novel (hence the name). However, the novella truly is a genre of its own—and a writer must approach it as such; in *Peripheries*, Helene Littmann's collection of three novellas, the author proves she is up to the task.

Few authors write novellas any more, and it's easy to understand why: (a) readers are used to the short-story or novel format, (b)

they're too long to be published in magazines, (c) there are so few novellas, therefore few formulas for the writer to follow, and (d) the writer has to do as much character and plot work as a novel—and if it's going to get published, he or she has to do it several times to fill a whole book.

Littmann uses a similar formula in *Ground Zero*, *Midsummer* and *Pesadilla Beach*, the three novellas which make up *Peripheries*. She follows one main character's point of view, just like your typical short story. However, unlike the short story, she doesn't focus on one climactic event in that person's life; rather, the reader follows the protagonist through a novel-scale journey.

There are a host of secondary characters whose point of view the author would explore from time to time in a full-length novel; in these novellas, however, the main character remains the focus. What results is a unique, almost wistful effect as the reader is taken along on a long journey without the tangents and subplots one comes to expect from a longer work of fiction. This gives Littmann ample time to make us familiar with the main characters, their pasts, desires, loves and fears—something she does very well.

Striking differences

The three characters have striking similarities and differences. *Ground Zero*'s Stephanie is a young woman in a government-subsidized employment program working for Teachpeace, a non-profit organization that wants to get young children interested in the dangers of nuclear war—the novella is set in the early 1980s. She is introduced to feminist politics and activism for the first time, yet her life ends up changed by decidedly more mundane events. *Midsummer* follows Madeleine, who returns to Vancouver after a year in Europe and must struggle with the fact that she has changed profoundly while the people she left behind are pretty much the same. And Amanda in *Pesadilla Beach* is a 32-year-old photographer who tries to make a documentary of

anti-logging protesters; the young people conjure up personal ghosts with which she has to deal.

All three women are at turning points in their lives, but different ones: turning points that come at various levels of maturity. Littmann handles each character with deft craftsmanship and a certain tenderness, making the reader really care about what happens to them—and simultaneously, paradoxically satisfied and frustrated when each novella ends, making the reader bid farewell to a character he or she has come to know well.

The necessary lack of exploration of minor characters is the hardest thing to accept in these novellas at first; in fact, *Ground Zero* is packed with them, making it difficult at times to keep straight who's who. But in the two following novellas, Littmann employs an interesting device: some minor characters recur. People who were only mentioned in passing have an important role to play later—or vice versa. This, along with the constant setting of Vancouver, lends a veneer of familiarity to otherwise very different works.

The first novella I ever read remains one of my favorite works of fiction—Philip Roth's *Goodbye Columbus*. Littmann uses much the same approach he did, placing her in very good literary company. She's taken a difficult and under-used literary genre and created something which will stay in the back of my mind just as any good short story or novel does.

Canada's roll to the left

Flag flap leaves
egg on the faces of
extremist
Reformers

By VIRGINIA GILLESE

It would seem that Canada has started a slow roll to the left. During the last Federal election campaign, the Reform party was so dismissive of the New Democrats that Reform leader Preston Manning questioned whether the New Democrats warranted a place at the national debate. Election results told another tale. The New Democrats received voter support across Canada, while Reform only found votes in the West. When the count was in, there was once again a voice for the Left in Ottawa.

Now the Liberals seem intent on polishing their tarnished image as defenders of Canada's treasured social programs. At the Liberal Party Convention held recently in Saskatchewan, issues considered important were mainly societal. The safeguarding of healthcare was a major point on the agenda. Pensions and the needs of low-income earners also garnered their attention, as did issues such as the special needs of Aboriginal people, gay rights and accessible daycare.

What has awakened the Liberals' social conscience? Are the politicians finally fed up with having fiscal histrionics forced down their throats? Or did the wake-up call signaled by the people of Canada through a national distribution of votes for the New Democrats send a warning to the government? As John Ralston Saul pointed out when he spoke to a packed audience this winter in Edmonton, every government elected in Canada has been on the left of the political spectrum. This seems hard to believe when you consider, for example, Brian Mulroney's election. Remember, however, that the Tories were, at that time, running against John Turner's Bay Street Liberals.

The current Liberal attention to social programs and policies isn't the only thing that speaks of a movement to the Left. A recent provincial election in Nova Scotia

the New Democrats; such a result speaks of a major and unprecedented shift in voter support there. Late last month in British Columbia, a by-election—caused by the resignation of a Reform MP—elected a Liberal.

Tories will never marry Reform

As former Tory leader Jean Charest moves to the Liberal party in Quebec, and therefore at least theoretically to the Left, the response of the Tory party to Reform is probably more interesting than Charest's actual move. While Manning licks his lips and rubs his hands together in a thinly disguised attitude of political opportunism, the Tories can barely hide their revulsion of him and his party. As the Tories leave the House in Ottawa, they seem uniformly committed to a non-merger with Reform—and they tell reporters exactly that.

Whether the Tory response to Reform is due to a heightened awareness of Reform as a death knell to Canada's social fabric is debatable. Nevertheless, an antagonism between Tories and Reform is there, and Reform's behavior in the House in the last month can't have helped things. Using the flag as a club for nationalism left a bad taste in the mouths of many Canadians. Such a political ploy smacks too obviously of fascism and its emotional manipulation of people for the "Love of country." The debate over the flag sought openly to produce a rift where Canadians would have harmony and it ended with Reform standing alone in its right-wing extremism.

The Tory party is backing away from the place where Reform stands—and it can only move one way: to a more moderate position than it has held in recent years. The Liberals, riding the wave produced in the last federal election by the diverse support shown the New Democrats, are now moving over to the left as they reaffirm their commitment to the social programs held so dear by Canadians. The New Democrats are making their presence felt more keenly in Ottawa and in provinces like Nova Scotia, where voter support is obviously growing for their party.

opinion

Canada's most lovable civil servant

By JARON SUMMERS

This is a story of Canada's most lovable civil servant: Peter Valiant.

As we join him, Agent Valiant, a short, middle-aged man, has been on the job for well over a decade at the Edmonton International Airport where he is employed by Canada Customs.

Valiant is our final defence when it comes to stopping the importation of restricted and dangerous goods into Canada. He is clean-shaven and the few hairs on his head are neatly combed.

Agent Valiant excels at his job—he has a sixth sense (some say a seventh or eighth sense) when it comes to detecting contraband. His soft gray eyes, scanning the incoming travelers, belie a steel-trap mind.

"Now, then, Sir," he says to a nervous tall Albertan, wearing a Tilley hat and a crooked smile. "I see by your passport that you've been to Africa."

"Yes."

"Are we bringing anything in that's a no-no?" asks Valiant with cultivated disinterest.

"Nothing to declare," says the traveler. "Went to the Dark Continent to visit family."

Valiant flips back a pair of shorts in the traveler's suitcase to reveal a pair of elephant tusks.

"Under the International En-

dangered Species Act, you could be jailed for 25 years for the illegal importation of ivory."

The traveler stammers: "I... I... I had that ivory with me when I left Canada. I just took it to Africa to show my relatives."

humor

Cutting for smack

Normally, Valiant would ask the terrified traveler for his export permit, but instead the customs agent whips out his jackknife and slices the lid of the suitcase nonchalantly as though he were cutting a piece of cheese. From a hidden pocket, white powder spills out onto the counter.

"Hmm," mutters Valiant. "Several kilos. High-grade heroin?"

"No, no," says the traveler. "Talc for my feet. I sweat a lot."

"Yes, you do indeed, sir," says Valiant, folding up his little jackknife. "Why don't we finish our interview in private?"

Soon, they are alone in a tiny cubicle. The odor of fear permeates the room. Valiant points to a shaving kit.

"Just a razor and soap," comes the reply.

"Why not open it and set my mind at rest?" asks Valiant.

With shaking hands, the traveler unzips his kit, wondering if Valiant realizes that it's made

Civil servant

continues on page 9



This week, Vue press-box fixtures John Turner and Steven Sandor want to send a teary dispatch to Chicago Blackhawks fans, who haven't seen their team miss the playoffs since the '70s: If you take a look around, you'll see people wearing bell-bottoms, fluffy afros and listening to music which owes more to Sly and the Family Stone than '90s punk. The '70s are in, babies, and the Blackhawks are doing their best to reminisce by blowing a chance at the post-season...

Topic: Bill Guerin, wake up!

Steve: There was really a good-news/bad-news bent to Saturday's win in Calgary. The good news was that the powerplay unit slammed home four goals. The bad news is that all the goals were scored by the second unit. Janne Niinimaa had three points off the blue line. Scott Fraser had three points. Todd Marchant continued his strong play with a powerplay goal. When the second man-advantage unit was out there, it simply dominated the Flames. The first unit, though, was awful. Bill Guerin made lazy passes, continuing what has been a disturbing trend over the past few weeks. Doug Weight was not effective. Niinimaa got a whole bunch of extra ice time when Boris Mironov rode the pines in the second period after a couple of ill-advised passes, one which led to a Calgary shorthanded goal (a two-on-nothing, no less!). In these last few clutch games, there's two names you can count on to see in

Civil servant

↳ continued from page 4

from an endangered Nile Crocodile.

But no, Valiant reaches for a small bottle. "Now, what do we have here, Sir?"

"Aspirin. The seal is intact."

"Ah, so it would seem," says the man with the sixth, seventh or eighth sense. And out comes his little jackknife again and he has sliced through the seal and is shaking out the Aspirins. "Ah, Sir," he says, ever so politely. "These are not Aspirin. These seem to be Viagra tablets."

"Uh, what are those?" asks the traveler, feigning innocence.

Prescription for the penis

"They are a prescription drug that has flooded the black market. They are used by men to gain and maintain iron-hard erections."

"Really?" asks the traveler.

"Oh, yes," continues Valiant. "A great threat if used indiscriminately. They can cause a permanent勃起障碍 lasts for days."



Wednesday (away) Anaheim 4, Oil 2 • Thursday (away) Oil 4, L.A. Kings 0 • Saturday (away) Oil 5, Calgary 4 • Record: 33-37-10, third, Pacific Division

the scoresheet; Scott Fraser and Todd Marchant. That's good; but the first-line guys have got to stop floating; which is what they did during the last road trip. We can't keep counting on the second and third lines to carry this team—even though I do hope coach Ron Low gives Marchant and Fraser more time on the powerplay. At least they score.

John: The game was quite exciting, considering the Flames had already been eliminated from the playoffs. It had scoring, intensity and plenty of fights.

The line of Fraser, Dean McAmmond and Marchant are sure playing some exciting hockey right now. One could only speculate what's up with Guerin. Weight shows up most nights so once in while when he has a particularly bad game, you can understand. But Guerin has been going on like this for some weeks now. Earlier speculation would have included him playing worse because he was moved off of the first line—but he's back up there now. With only two games left in the season and an almost guaranteed playoff spot, now would be a good time for Guerin to pick up his game. And let's hope that the second line stays at this level.

Topic: Obstruction...

John: What's up with putting the word "Obstruction" in front of every penalty that is called now? Weren't tripping, hooking and holding all penalties before the Olympic break? I'm half expecting the next bench minor to be called as "Obstruction too many men on the ice." It's like the NHL acknowledged that there was a problem with penalties not being called—but instead of taking the blame, it had to cover it up by introducing a new word so it looks like there's been some sort of rule change or something to take care of the problem. And already, after just a few

Priapism is the medical term for a wonder winkle that's hard or impossible to get rid of."

"Oh, my Lord," says the traveler, slapping his own cheeks.

"If I thought for a moment you were smuggling Viagra pills I would throw the book at you," says Valiant. "But you may have been duped."

"Yes, duped I was," agrees the traveler.

"Viagra pills are insidious," says Valiant.

"Confiscate them. I never want to see them again," stammers the traveler.

"Very well. But I don't want to see you again. Sorry about the nick in your suitcase," says Canada's most lovable civil servant, waving the traveler out the exit and into the arms of a waiting woman.

And so it goes, until the day is over and Peter Valiant drives home.

His wife, in a negligée, waits in the doorway. Four of her friends, also wearing negligées, are with her.

Valiant, Canada's most lovable civil servant, smiles to himself. In preparation for the long night, he swallows a pill that could pass for an aspirin.

weeks of this, the NHL referees required a conference call with head office to remind them to keep calling obstruction because there was already a decline in the number of calls made. The obstruction tag is unnecessary. These penalties just weren't being called—in order to keep a league that is expanding quicker than its available talent pool is growing in a state of parity. Let's drop the "Obstruction" bullshit and call the game the way it was supposed to be called.

Steve: I think this goes back to my days of working at the Chrysler plant. In the union, we would create titles for things—you'd throw in the word "Technician" or "Consultant" so it would make you sound like you worked a lot harder than you actually did. "Liquefied sealant" was what we called the gooey black stuff we'd squirt under the roof joints of the car. If your job was to hold the squirt gun, you became the "Liquefied Sealant Technician," which makes it sound like you did a lot more than the squeeze the trigger on a goo-gun every 30 seconds or so. I think the obstruction calls are the same kind of thing. A hooking call is a hooking call, no matter where it happens on the ice. But if the ref calls it "Obstruction Hooking," then it makes it look like he's done something special, like call a penalty that wouldn't have been called before the clampdown. It's like "Oh, look at me. I'm the ref. I'm God. And that is more than a hook. That is an obstructive hook. Give me time-and-a-half. I'm the Officiating Technician." Make work, that's all it is. A trip is a trip. A hold is a hold. And they're illegal if they happen in the play or down the ice.

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Fetish wear fashion for all ages

By MAUREEN MOORE

There's a store in town that you just have to take your grandmother to—provided your grandmother's got an open mind and a little bit of the Marquis de Sade in her.

Believe it or not, people in their 70s have room for fetishes in their lives. So says Brenda Lee, owner of Rodeo Drive Collectibles and coordinator of the *Exotic and Erotic Fashion Show* to be held Apr. 23 at 109 Discotheque.

Lee says that people of all ages, from every walk of life have come through her door to custom order outfits to titillate themselves or the voyeurs they are aiming to please. Fetish wear is not for the timid, but if you're in the mood to transform yourself, go for it.

"People feel different when they put this stuff on," says Lee. "Words like 'kinky,' 'powerful,' 'a touch nasty' come to mind."

Go clubbing in latex

A lot of Lee's fetish wear can be seen on bodies around many of the night clubs in town. Thigh-high boots, stiletto heels, chain-metal shirts, micro-mini latex



skirts and bustiers are just a few of the items you'll see on those who love to strut their stuff. Leather, latex, rubber, PVC and chain metal are the most common materials for fetish wear.

Those into trying latex be warned: you have to oil your body to slide the clothing on. If the outside of your latex isn't shiny enough, no problem! Just smooth on some Rubba Glow.

Samples of Lee's work will be featured at the show. Specially themed-presentations include

French Maid, Nurses, Space, the Cat Act, Body Painting and Candle Wax Wear. All very erotic, but all very wearable. The audience is invited to get into the act by dressing in their own versions of fetishes. The best fetish outfit will receive the grand prize of a custom fetish outfit designed by Lee. Be a voyeur, or at the very least eat some of the fruit off the human buffet to see what treasures may be revealed.

Photo and outfit supplied by Brenda Lee of Rodeo Drive Collectibles on Whyte Ave.

The many uses of tea tree oil

By LAURA OLLERENSHAW

Moving up the ranks with the likes of echinacea and St. John's wort, tea tree oil (*Melaleuca alternifolia*) is making its move. Although it has been used by the Bundjalung Aborigines from Australia for centuries, tea tree oil is relatively new to North America, only coming over in the last six to eight years.

Shelley Robertson, herbalist and manager at the Terra Natural Food Market on Whyte Avenue, told me about this product. Her enthusiasm showed, "Because it is such an effective product. We're

health

very happy about it." Tea tree oil, it seems, has 101 healing properties with uses ranging from anti-septic components for cuts and pimples to anti-fungal elements for athlete's foot. It even has anti-bacterial components for many a customer's favorite use; disinfecting kitty-litter boxes!

Although the uses are many, the source is not as vast. Desert Essence, a company that produces the many different forms of tea tree oil, has created Eco-Harvest Tea Tree Oil which is 100 percent pure ecologically-harvested and more than conforms to the standards set by being classed as organic.

First used as a healing tea in Australia, the products now available range anywhere from shampoo and conditioner to deodorant and cleansing pads. The anti-septic and anti-fungal properties were "Scientifically found to be non-irritating to normal skin cells and almost 13 times more effective than carbolic as a germicide."

According to *The American Illustrated Medical Dictionary*, "Phenol [carbolic acid] is a powerful antiseptic, disinfectant and germicide—and is extremely poisonous."

Strong, but not dangerous

Although tea tree oil is stronger, it is thankfully, not poisonous but, "Because it is a strong oil, it is particularly potent. There is the suggestion on the package that you test the oil on a small patch of skin, but it is even safe for small children," said Robertson.

Using this product as a germicide leaves many people satisfied because they can clean cooking areas with diluted tea tree oil and not have to worry if it is completely cleaned away, as they would with something like bleach which can be very harmful. There is after all, Tea Tree Oil Toothpaste, Tea Tree Oil Mouthwash and Tea Tree Oil Lozenges.

"There is an increase in health and in natural products," Robertson said. "If you can use something that is safe, that is natural instead of chemical-based, you will."

"Often, we don't know what the active ingredient is in a particular herb. Vitamin C is only now being recognized as having other beneficial components."

"Looks like someone missed her morning coffee..."

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HOME PAGE

Ten steps to preserving your privacy

Some service providers will sell your name to mailing lists

By DAVID GOBEIL TAYLOR

Privacy: with the probable exception of pornography, it's the most hotly debated issue facing the Internet. A recent study by the Boston Consulting Group estimated that if online consumers had all of their privacy concerns resolved, business transactions on the Internet would jump by \$6 billion a year.

But credit-card numbers aren't the only privacy concern on the Internet—and with the advent of PGP (Pretty Good Privacy—a misnomer, it's actually excellent privacy) encryption, such transactions are perfectly safe in practice, if not in consumers' minds.

Far more insidious are the privacy issues surrounding businesses who collect and share personal data about anyone who visits their Websites—even children. Some of this data is collected surreptitiously, through technology known as "cookies"—and some is even freely volunteered by Websurfers.

Then there are employers. There are plenty of programs they can use to monitor their employees' use of the Internet. This can range from keeping tabs on which Websites they visit—even taking "snapshots" of the screen—to even reading their electronic mail.

Such behavior is usually justified by the need to keep business secrets secure, as if there weren't any other methods for employees to betray their trust. It's illegal for employers to monitor their employees' telephone calls, for example.

All this points to the fact that Canada has been slow to adapt its legislation to the Internet, to amend or enact laws that give the same privacy protection to online consumers as it does consumers in other areas.

Read the fine print

Many corporate Websites ask visitors to volunteer personal information before they can access information on the site. This information can range from one's name, age, sex, marital status and interests to one's address (both e-mail and snail mail), telephone number and even political viewpoints and financial status.

Some companies have a privacy policy posted on their Websites; most do not. Even among those who have a policy, it's usually hard to find and in small type (the concept of "fine print" hasn't gone the way of the typewriter yet). And, more often than not, this policy will state that the company reserves the right to use your personal information as it sees fit!

Even if a company has a posted privacy policy which states that it will not misuse personal information, this promise is not legally binding under Canadian contract law because no money

has changed hands.

In practical terms, this means that any personal information you give a corporate website can be used at the corporation's discretion. It can be sold to telemarketers or to e-mail "spam" lists, making your in-box full of "Get rich quick!" and "New XXX Website" mail. It can be shared with other companies, allowing them to piece together a complete profile of you.

An income question on an innocent survey can eventually end up on your credit record.

Even more frightening are the questions often asked of children. Some Websites ask kids to personal information about their families, their computer, their career goals—and the names of their friends.

Clearly Canadian law must adapt quickly to the Internet. No child should be asked to give their parents' address and (from his or her computer) a rough estimate of their income.

C is for cookie, it's an invasion of privacy

A potential invasion of privacy happens every time you access a Web page. Some pages deposit a "cookie" on your hard drive when you visit them. Cookies were designed to store passwords and site registration information so that users don't have to manually log in every time they visit a site.

However, cookies can do far more than that. They can track your progress on the site, giving the com-

pany information as to when and how often you visit, which pages you access and for how long, and which advertisements you view. This information can be used along with any personal information you give the company to compile a very accurate profile of you and your interests.

Most surfers are unaware of the existence of cookies. Most browsers, including Netscape and Internet Explorer, can be set to warn surfers if a cookie is being deposited on their hard drive, giving them the option of refusing. However, this warning will appear every time you access the Website until you finally cave in. You can configure your browser to reject all cookies, making it difficult for you to gain access to some sites which require registration.

Tales from the encrypt

E-mail can be routinely read by employers, Internet service providers, system administrators (both where the message originated and at its destination), hackers, notebook thieves, wrong addressees and snoopy co-workers at either end.

To prevent this invasion of privacy, there are programs offering two ways to encrypt e-mail messages. One method, called symmetrical encryption, requires both you and your recipient to know a password—just make sure you don't send the password via

Internet privacy
continues on page 12



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www.beetle.de/e/home.htm The bug is back, and online in a multimedia simulator

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Sir Francis Bacon's New Advancement of Learning
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www.bluehighways.com/tifap/

& cgi.pathfinder.com/netly/spoofcentral/censoredindex.html A look at what sites filters really block... such as those dealing with abortion, AIDS and homosexuality

Miscellaneous

Calendars

www.panix.com/~wlinde/calendar.shtml Find out what day it is in Hebrew, Islamic, Chinese and umpteen other calendars

Domenic's Accordion Beatles Page
home.ican.net/~domenic/accordion.htm This has to be heard to be believed

And, of course...

InterVue vue.ab.ca Vue Weekly's website with all of our articles, photos and listings. New: archives of our back issues!

Here are the two winning entries in Salon On Sixth's Spring Makeover Poetry Contest

I'm single and stressed, I'm tired to the bone,
from cooking and cleaning and running my home.
My five-month-old son (whom I love more than life)
sometimes keeps me from getting away from the strife.
I need a real break, some pampering please!
(Would it help me to win if I plead on my knees?)
Your prize would be great! I'd be so ecstatic!
I think I'd do cartwheels! (Is that too dramatic?)

Deanna Hamelin, 1st Place

In a sunlight-dappled backyard
cool April breezes talk softly and stare at stray wisps of hair
crawling into my darkly shaded lids.
Whirlpools of swirling spring pastels
tempt my toenails with such pigments
and my sandals sing for bare flesh against their suede laced backs.
Winter songs merge into warm whispers
as I tuck my wool sweater safely around my middle,
bravely holding the sun back from a white washed waist.

Leeanne McLim, 2nd Place

1st Place
100 mins. Tanning
Cut & Color
Full Leg Wax
(incl. bikini!)
Manicure
Pedicure

2nd Place
Hair Cut
& Style
Half Hr. Massage

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on Sixth

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Internet privacy

↳ continued from page 11

non-encrypted e-mail!

While this method may be useful for private communication, it is useless for business—companies would have to publicly post passwords in order to decode encrypted credit card numbers, for example, making encryption an exercise in futility. This is where asymmetrical, or "public-key," encryption comes into play.

Asymmetrical encryption requires two passwords: one to encrypt, one to decrypt. The encrypting password is public (hence "public key"), meaning anyone can encrypt his or her credit card number, for example, as an e-mail message. But the message can only be decrypted by someone who knows a different, "private-key" password. In practical terms, this means that if the message is intercepted en route, the interceptor will be unable to read it without the company's password.

The most popular program for generating asymmetrical encryption keys is PGP, or Pretty Good Privacy. "Pretty good" is, in this case, a relative term—it would take an average computer more than the age of the universe to decrypt the message.

In the United States, PGP is at the centre of a controversy. Just as the FBI has the right to obtain warrants to wire-tap suspected criminal's telephone calls and read their mail, it and other anti-crime agencies want a federal law passed that will enable them to decrypt any e-mail message. They leave it to the average citizen to trust that they will not misuse their ability to intercept and read

Lucas kicks butt with new Star Wars game

By RICHARD PETERSON

One of the best games I've played in the last six months is Jedi Knight: Dark Forces II, from LucasArts Entertainment.

This is one game you are going to want to run on a high-end system, because the graphics deserve it. Jedi Knight seamlessly blends live action with computer graphics in some very well-done cut scenes. These scenes are used to smoothly advance the engrossing storyline and could almost run on their own as a mini-movie. The remainder of the game's graphics are richly detailed, high-definition works of art. If there was ever an argument for getting a 3D accelerator, this is it.

Jedi Knight picks up where Dark Forces left off. As Kyle Katarn, you must choose which side of the force you will follow. Choose the light side and be a hero, or choose the dark side and be the ultimate villain. I plan, and recommend you play it

both ways; because this is really two games in one. It would be a waste to play it once.

Gameplay is excellent! LucasArts offers you a variety of control options: joystick, keyboard, mouse or a combination. I found it easiest to play using a combination of the mouse and the keyboard. At first, the section on controls looks imposing and confusing, but after a few minutes of gameplay I found it was becoming second nature.

A variety of enemies, weapons and Force Powers—plus some truly creative levels—make this a highly enjoyable gaming experience. It is one of the best first-person action games on the market, and an outstanding addition to the Star Wars universe. Another great feature is that after you have finished it, you can go on-line and play nine multiplayer levels.

This game has it all, and I can't recommend it enough.

enacts laws to protect online privacy, it is up to Internet users to do the job themselves. Here are 10 ways you can protect your privacy on the Internet:

1. Configure your browser to warn you of cookies, or to automatically delete them. Bear in mind that this may limit your ability to access Websites that require cookies which hold registration information.

2. Refuse to answer needless questions in Websites. Find out if you absolutely must answer any or all of the questions to gain further access to the Website.

3. Check the company's privacy policy. If it has one at all, that is. Bear in mind that companies are not legally obligated to follow their own privacy guidelines.

4. E-mail your concerns to the company. Companies will never know that you object to their invasion of your privacy unless you tell them.

5. E-mail your concerns to your MP or MLA. Only Quebec has privacy legislation that affects the Internet; tell your representative your concerns in the hope of eventually getting some legal privacy protection.

6. Give false answers. If a company requires that you answer questions before it will let you farther in your site, you can always give them bogus information.

7. Don't subscribe to listservs. Many listservs (e-mail mailing lists) sell their e-mail addresses to spamming companies.

8. Request that your listing be removed from databases. Sympatico's Canada411 service lists 10 million names and phone numbers. You can request they delete your entry.

9. Find out your ISP's policy. Some Internet service providers sell lists of their subscribers. Do business with those that keep them private.

10. Confine personal surfing and e-mailing to your home computer. Employers can routinely monitor your Internet use without your knowledge. If there's something you don't want your boss to know, do it at home.

electronic communications.

This debate has profound implications in Canada—if these efforts succeed, the U.S. government will be able to read any U.S.-bound e-mail from Canadians and most software developers are south of the border.

Ten ways to protect your privacy

Until the Canadian government

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By GARY McGOWAN

When you arrive at Canada Customs carrying your luggage, guitar and advance billing from Australia that tabs you as "the best songwriter of the day" then you must be something special right? All who've seen singer-songwriter Eric Bogle on past jaunts to Canada have no problem in affirming that the Scottish émigré who now calls Australia home is, indeed, a rare musical treat. Over the last couple of decades he's acquired a vast reputation for penning songs like "And the Band Played Waltzing Matilda" (covered by everyone from Rod McKuen to the Pogues to Rod Stewart). His penchant for writing tunes about the traumas of war earned him the Australian Peace Award from his adopted land's government. But like any good Scot, he loves his fun and there are songs in the Bogle canon dealing with everything from errant cats to squashed Chihuahuas. In the company of bassist Brent Miller and guitarist Randy McGloin, Bogle will play a much-anticipated show at the City Media Club on Thursday night.

Seeing is believing. When Edmonton nurse Kerr Pridham participated in a Women's Tour

to Ethiopia last summer, one of her stops was the Special Care Nursery at the Black Lion Hospital in Addis Ababa. The facility lacks the medication, equipment and supplies for what a member of the Canadian medical community would consider even basic neo-natal care. Pridham was shocked to see mothers of newborns cradling them on their chests, two to a bed, doing their best to ensure the children didn't stop breathing. When the pediatrician in charge gave her a list of items they needed to elevate the level of care to something above primitive, Pridham was spurred to action. Returning to Edmonton, she began to organize a concert to generate funds to send the needed supplies to Ethiopia. Her efforts bear fruit on Friday night. Jann Arden has agreed to headline a \$100-a-ticket show at Alberta College (in Muttart Hall) Friday night. The evening will incorporate a reception and silent auction from 6:30 p.m. followed by the Arden show.

It's a fundraising night of a different sort at New City Likwid Lounge on Friday. The Maybellines are gearing up to record a new CD. They've already got a name for the disc (*Grief in G*) but they don't have the dough to finish it yet. So, the band's vast fee from Friday's show will be dumped into the "Get the disc out before Christmas" fund. You altruists in attendance will also see the first Maybellines show with new drummer Rob Hoffart. The new skin-pounder previously held down the drummer's chair in Greyhound Tragedy and Bumpercrop. Appearing with

The Maybellines on Friday's show are Calgary's Puritans.

Rising Edmonton bluegrass band Grass Routes is in concert at the City Media Club Friday night. These lads take a reverential approach to the genre. They perform around one microphone just like the pioneers of the music did in the 1930s. The songlist comprises many bluegrass standards along with some Gospel and contemporary numbers. The Grass Routes will also welcome fiddler Calvin Volrath to the stage for this gig.

Funding cutbacks have had a big impact on a host of things in the Alberta landscape. The Surprise Lake Camp may not be an austerity victim on the level of your local hospital, but over the years the summer facility in Edson has provided some fine moments for a host of Alberta kids. The camp's big funders packed up their vaults and went away this past winter, so camp director Jen Pickard is resorting to more creative avenues to keep things running this July and August. Saturday, she's put together a benefit show at the Bonnie Doon Hall that she hopes will go some way towards running the camp in 1998. The hall doors open for this all ages show at 2 p.m. and in the ensuing hours supporters will hear an eclectic group of bands that includes Blue Locutus, the Bell Jar Blues Band, Knee Deep in Grass, Welfare Tuxedo, Toledo, Homemade and Darksand. Remember, this is a benefit so if you feel like paying double at the door, that would be just fine with the organizers.

Jonah Stone's debut not afraid to rock

By LORRAINE RESSLER

What's in a name? For the Jonah Stone, a lot. Formerly known as Not Goin' to Vegas, the Winnipeg-based band has just released *Kicking at the Smoke*, its debut album under this name. Since changing its name, the group has undergone a metamorphosis.

As Not Goin' to Vegas, the group tended towards derivative-rocks rock. As the Jonah Stone, it's more mainstream pop-rock. Making the change was kind of a chancy thing to do. After playing together for

four years, the band had a genuine following, but decided to throw it over for a new sound early last fall.

"I think just the name change inspired us to work a heck of a lot harder," says lead singer Phil Deschambault. Since then, they've recorded and released an album (produced by Doug Colson, who's worked with the Watchmen, Smashing Pumpkins and L7), toured most of Canada and released their first video. The first video from the album was shot by

award-winning Canadian director Guy Maddin, and casts Deschambault as a boxer on a losing streak.

"I don't know if it's just that our sound has changed," says Deschambault, "or that we've matured. We've grown up a lot in three years [since releasing their sole album in their previous incarnation]."

I came up with the name, I'm leaving!

As Not Goin' to Vegas, the band was originally a five-piece. Ironically, it was the guy who left over three years ago who gave the band its original name. Although none of the remaining four liked the name, they decided to release an album using it anyway, as they had already built up a following. Now, three years later, they seem much more comfortable with the new handle.

"That's basically why the name changed—all of us fricking hated it. We sounded like a bunch of back-country lounge singers."

Today, the Jonah Stone is Deschambault (vocals/guitar), his brother Roland (bass), Richard Keller (rhythm guitar and satellite percussion) and cousin Ron Deschambault (drums).

"We had 50 choices written on a sheet, when we were looking for a new name, and none of us could really decide on one. Then we just picked the Jonah Stone, and it means absolutely nothing. Cause when we used to be called Not Goin' to Vegas, we would get asked all the time what it meant. Now we don't have to worry about that—we can say it means nothing."

Gary McGowan's PROfiles

Name: Carla Rugg

Notoriety: Purveyor of contemporary country music with a strong R&B flavor.

Next Gig: Apr. 7 at the Lampighter Club (Building #208 on the Edmonton Garrison).

Nickname: La La.

Saying You Overuse: "85 million."

Favorite TV Shows: ER, Ally McBeal, South Park, Another World.

Cause About Which You Feel Passionate: Anything that deals with issues close to home. I'm a big believer in cleaning up your own backyard.

First Album Bought: *Dancing With Danger*—Streetheart.

What Do You Do To Pass the Time: Read, bake and refurbish furniture.

First Concert Attended: Bur-



ton Cummings at the Centennial Concert Hall in Saskatoon in 1982.

Favorite Flower: Roses.

Favorite Food: My baba's homemade perogies. They're to die for.

Favorite Artists: Bonnie Raitt, Johnny Cash and Mary Chapin Carpenter.

If You Were An Animal, Which One Would You Be: A really big cat.

Home: Anywhere the heart is.

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Hong Yan Powell

Chinese singer influenced by western culture

By DAVID GOBEIL TAYLOR

At a petite 5'0", Hong Yan Powell doesn't fulfill the physical stereotype of an opera singer. But her slight stature belies a virtuosic soprano voice capable of *bel canto*ing arias such as "Un bel di vedremo," from Puccini's *Madama Butterfly*, with the best of them.

Powell studied music in her native China—western music, despite the widely-held notion (reinforced by such films as *Red Corner*) that all western culture is anathema in that insular Communist country.

"Before the Cultural Revolution, it's true that China tried to eliminate western thoughts and ideas," says Powell. "But I was educated later, when China was more open."

"Ever since I was a child, I've enjoyed singing. After high school I went to teacher's college, then taught for a couple of years. But I decided to go on to university and study music, and western music was always emphasized. Some music students study Chinese folk music, but those who are really serious about a music career study the music of the west."

Powell studied with two of Chi-

na's most famous sopranos, Lang Yu Show and Jong Yi Quan, who both trained in Europe. She went on to do an honor's degree in western opera at the prestigious Sichuan Music Institute.

The language of music

It's difficult enough for European-born opera singers to master the three languages in the standard operatic repertoire (Italian, German and French), not to mention the odd opera in English, Spanish or Czech. Powell had to learn her pronunciation from a very different linguistic background.

"It was more difficult, but if you're a musician, your ear must be very good," says Powell. "I just had to put a lot of effort into learning the languages; it's part of any singer's training."

Powell moved to Canada in 1990 after meeting her future husband Robert, who was on a business trip in China. She has had an active teaching and performance schedule on this side of the ocean, and is a regular fixture at events hosted by Edmonton's Chinese community.

Powell's upcoming solo recital at the Winspear Centre is, she says, the largest event she's ever done. She will be singing operatic arias, classical songs and some Chinese folk and classical music—in a total of seven languages.

The proceeds of the concert will go to the Canadian Cancer Society to aid breast cancer research. "I saw cancer in China," says Powell, "but it's definitely more common in Canada. I had planned to do a concert in April anyway, then I realized it happened to be Canadian Cancer Society Month. There's not much I can do personally about cancer, but I do know how to sing—so I thought I would do what I can to help."

opera

DON VILLE
Hong Yan Powell •
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Apr. 18

Composer tries to promote new music

Frustrated ECCS head cuts up his Arts Council card

By DAVID GOBEIL TAYLOR

Composer Piotr Stella-Mozejko didn't choose his career path because of the lure of the dollar. After all, writing freelance contemporary classical music isn't exactly a get-rich-quick scheme.

So last December, when he was informed that his first piano sonata would be performed by renowned contemporary pianist Kathleen Supové at the Knitting Factory (New York City's prestigious contemporary music venue), he didn't approach the Edmonton Arts Council looking for a reward—just enough to get to NYC and represent his city, his province and his country.

He got a very nice letter of congratulations, signed by Mayor Bill Smith himself—and \$250.

Too bad the Knitting Factory isn't in Lloydminster.

"The performance had an excellent review in *The New York Times*," says Stella-Mozejko. "And I couldn't be there. Getting such a pittance was worse than nothing—it was insulting. I've since let my membership [to the Edmonton Arts Council] lapse."

This event capped off a difficult year vis-à-vis the EAC for Stella-Mozejko. As president of the Edmonton Composers' Concert Society (ECCS), he saw funding for the ECCS-sponsored New Music Festi-

val disappear completely.

Funding cut off

"They [the EAC] cut our funding because, according to them, the festival doesn't generate enough interest," says Stella-Mozejko. "They said we need attendance numbers of over 5,000—how are we going to get that without ongoing, continuing funding that promotes the event? Yet large-scale events like the Fringe get the lion's share of the money, whereas they're big enough to be self-sustaining. It's obvious that according to the EAC, it's not the quality of art that counts—it's the quantity of bodies attending."

"If you favor huge corporate events at the expense of grassroots organizations, something's wrong."

So the job of promoting large-scale contemporary music is left to the Edmonton Symphony's Resounds festival—which presents a few works by a few primarily Canadian composers, ignoring a vast repertoire of 20th-century music as well as a whole community of composers.

The ECCS is concentrating its efforts on New Music Alberta, an annual series of four to six contemporary chamber music concerts featuring music by both Canadian and international composers.

"We want to give the series more impetus," says Stella-Mozejko, "so people who are interested in contemporary music and in what's being done elsewhere can hear these works."

"Very seldom do music presenters venture beyond a very narrow

range of contemporary music—and most of that was written before 1950. We've had some wonderful performances of works by living composers."

"I strongly disagree with the notion," says Stella-Mozejko, "that music listeners are morons who can't understand anything written after early Stravinsky. It's a self-fulfilling prophecy; if nobody programs these pieces, then nobody will be familiar with them so of course nobody will want to hear them."

This one he'll get to hear

The next concert in the New Music Alberta series features pianist Roger Admiral playing his own work, *Cuumba* (1997) commissioned by the CBC, Ron Hannah's *Visions of Notbeingness* (1976) and Stella-Mozejko's second piano sonata, titled *Mare Tenebrarum* (1996/98). Stella-Mozejko wryly notes that he is looking forward to being able to hear this piano sonata in concert.

Also on the program are pieces by three of post-1950 contemporary music's most celebrated composers: Milton Babbitt's *Tabeaus* (1973), Luigi Nono's ...soferte onde serene... (1973, for piano and tape) and selections from John Cage's *Etudes australes, Book 1* (1975).

"This concert epitomizes our [ECCS's] philosophy," says Stella-Mozejko. "It combines three new works by Alberta composers with three pieces that are part of the standard new music repertoire—if there is such a thing. You won't hear these pieces anywhere else in Edmonton."

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MUSIC

Morrison enjoys contest homecoming

Singer/songwriter will guest at Brass Monkey Competition

By DAVID DICENZO

When Terry Morrison hits the stage at Blues on Whyte this Sunday, it will be sort of a homecoming.

Just like in 1994, she is taking part in the Brass Monkey Singer/Songwriter Competition but this time it's as a guest, not a contestant. Morrison's first appearance four years ago wasn't only great for some exposure for her diverse brand of original music, there were also some decent prizes to be had, which was more than cool with her.

"Every year they have a photo shoot as part of their prizes and that is what I won the first year," said Morrison. "That was wonderful because I got this really great publicity photo and it can be expensive to get done professionally. You know how broke musicians are."

Around since the '70s, but new to the studio

Humble words, but the truth is Morrison is gaining momentum with her career. She finds it difficult to pinpoint her style. According to Morrison, it borders on folk, yet jazzier than most.

Though she has been songwrit-

ing and playing since the '70s, it was only a couple years ago that she decided to give recording a whirl. In 1995, Morrison released her debut CD entitled *The Breaking Ground*, a thoughtful first effort characterized by incredibly deep material. Her second CD, *no covers*, was released last fall and demonstrates the seemingly endless capabilities of the artist, ranging from upbeat acoustic tracks to traditional country folk. The common denominator to all 13 songs? Meaningful lyrics describing real experiences.

The CD was recorded live last spring at a concert Morrison did at the University of Alberta's Convocation Hall, giving it a uniquely warm feel.

"I put on this concert so I could record in that room," said Morrison. "It just had amazing acoustics...a really great sound."

Around since the '70s, but new to the studio

The richness of the music and Morrison's voice are immediately evident when listening to *no covers*. A number of local musicians kicked in to create a CD with tremendous variation in style and orchestration. Dedication on the jacket describe exactly what the contributions meant to the songwriter.

"There are brilliant players in this city," said Morrison. "It is a very supportive community and I really appreciate that aspect of the scene."

Morrison returned to Edmonton in 1991 after spending many

years writing and playing out on B.C.'s Denman Island. She said it was like a second home to her—and while playing gigs in the isolated interior was fun, recording beckoned and she had to give it a shot before it was too late.

"If you're going to do music, Edmonton is a great place to be," said Morrison. "And if you're going to tour, it's much better than starting at the far end of the country."

Morrison has her hands full at the moment as she is tackling every aspect of the arduous business. The songwriting is a constant but she is also her own manager, working on promoting herself and arranging future gigs. The summer festivals are always a big focus and Morrison said that she is looking into a stint on the east coast of the United States, where there is a major songwriter/singer scene.

When the time is right, a new CD will be in the works—although that is apparently never as easy as it sounds.

"There should be a manual or something to making a CD," said Morrison. "Just so you don't go sailing in the dark."

If a future release is in the cards, there is absolutely no doubt in Morrison's mind that *no covers* engineer Colin Lay will contribute again. She said his work on the CD was an integral part of the polished finished product.

"He is just so completely unflappable and easy to communicate with," said Morrison. "The only problem is getting him...he is one of the busiest humans on the planet."

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MUSIC

Pity the fool who doesn't laugh

By STEVEN SANDOR

According to Dr. Frank, the brainchild of Northern California music vets the Mr. T Experience, punk rock is not a musical genre as much as it is a way of playing music.

The Mr. T Experience has been playing punk music from its Oakland home base for just over a decade, making Dr. Frank a grandfather of the scene compared to younger whippersnappers like Green Day. But, according to Dr. Frank, punk music is just part of the rock universe.

"When you speak of punk as one thing, you're not being very accurate," he says. "The valid description of punk rock is that it is a kind of rock music that is played by non-professionals who would, in other circumstances, not get the chance to record or play their music live."

Which, Dr. Frank asserts, doesn't qualify it as a scene of its own.

The band will hit Edmonton this week to showcase its latest al-

bum, *Revenge is Sweet and So are You*. And while the membership of the Mr. T Experience has fluctuated somewhat over the past decade, Dr. Frank is the one constant, always remembering that in his band a sense of humor comes first. After all, he created the Mr. T Experience to combat the rash of overtly-serious, brooding, thinking-man rock acts that were coming out of the Bay

Area 10 years ago.

Not enough rock 'n' roll

"When I started out, the scene was stagnant. It was filled with a bunch of stern rock bands which had drained every last drop of the rock 'n' roll—the fun—out of the music. I've worked very hard with this band for 10 years to try and combat that."

After the Mr. T Experience finishes its current North American tour, Dr. Frank will go into the studio to put the finishing touches on a solo album. It's a project he's dreamed about working on for years. Dr. Frank does some solo

acoustic gigs around the Bay Area, and that's given him the inspiration to get in the studio and lay some of those tracks down.

"It's a cool feeling to record when there is not so much pressure to have the songs sound a certain way," Dr. Frank says. "I just hope it doesn't suck."

Usually, if a punk band lasts through three albums, it is considered a feat. After all, so many bands start at such a young age that the members haven't all really decided if they want to play music for the rest of their lives. Dr. Frank has seen the Cali-punk craze come and go—and sees no end in sight for the Mr. T Experience.

"I suppose that I'm going to come to a time and place where people are no longer interested in what we do and I'll have to stop doing it. When it reaches that point, I'll really have to take stock of the situation."

But for now, Dr. Frank and his Mr. T cohorts will crank it up and play it as fast as they can, night after night. After all, there is still a world of people out there who are taking music far too seriously. ☐

the jazz festivals across this land.

Thanks to his landing a tour grant, the tenor player will be able to take a group both out east and to the west coast, although at press time he was waiting word on whether or not the Toronto Jazz Festival would be in the mix.

"Marc Vasey has been helpful in introducing me to other festivals and recommending me, but Toronto hasn't said yeah or nay yet and it's getting pretty close to the deadline," said Sangster.

His early summer tour of festivals includes dates in Victoria, Vancouver, Calgary, Saskatoon, Montreal and Halifax. If the Toronto festival doesn't come through he'll have a show at the Rex club in that city, which will at least get him some exposure in that market.

"I recorded at the Blue Room studio and I'm going the inde-

pendent route with this one. My first disc was on the Jazz Focus label and they've got a lot going on right now so I thought I might as well do it myself. Realistically, big-name jazz releases in this country sell about 5,000 copies and I sold about 1,000 last time out and I don't see any reason why I can't do that again on my own."

The album title is *Keeping the Spirit* and it is comprised of nine pieces, seven originals and two covers.

"We did a take of Miles Davis's 'Seven Steps to Heaven' and a piece titled 'Hot House' which was written by Tad Damron," added Sangster.

If you want to catch Sangster, he's been doing a Friday after-work gig over in Capilano at a pool hall/lounge called the High Run, which is located next to the strip mall just south of Canadian Tire on 50 St. ☐



By PETER NORTH

Local horn player Kent Sangster is filling up his schedule these days, and many of the dates penciled in on his calendar will see him playing jazz. This is not always the norm with some of our best jazz musicians, who in order to pay the bills have to take whatever comes their way at times.

It's been a couple of years since Sangster's debut album was released and he's set to release his follow-up, which will coincide with a summer tour of

Thorazine looks for Euro audience

By STEVEN SANDOR

It isn't often that an Alberta band can get any kind of distribution for its first homemade CD. But for death-metal-meisters Thorazine, not only did they get a record deal; their future record distributor works out of Europe.

So how does a European label get hold of a Canadian death-metal act? Well, first, ask anyone who's ever visited Europe. Over the Atlantic, metal is treated as a legitimate art form. The Europeans love the stuff, no matter how dark, fast or twisted (especially, for some reason, in Scandinavia, which has got to be the death metal capital of the universe or something). Thorazine's website (at<bbs.tdp.net/thorazine>) got some notice by a few other metalheads, enough for the band to earn a Deadly Killer Award from another site. That, and a slew of promotional e-mails the band filtered through the Internet, earned enough interest for the band to get a deal.

"We didn't approach them. They came after us," says Thorazine singer Shane Hawco from his Calgary home. "I really have no idea how they heard about us. It must be from us plugging around on the Internet. We put a lot of local reviews for our stuff out there, from zines and such. Reviews for our shows and the like. We really made the record deal over the Net."

I don't want to say the name of the record company yet, because we just have a verbal agreement. But we should be signing a contract that'll be faxed to us in a couple of days."

Add up the album title

Obviously, this label is putting a lot of faith into Thorazine. The only recorded Thorazine material you'll currently find is bootlegs of its shows. But the band (Hawco, guitarist Don Stenhouse, guitarist Joe Sikorski, drummer Rob Nykulak and bass player Dave Rooks) hopes that fans will eat up copies of *C17H19CN2S* when it hits stores later



metal
PREVIEW
Thorazine w/ Section 8 and Dead Jesus • Area 51 • Apr. 17

this year.

"It'll be extreme death metal," says Hawco. "The name of the album comes from the chemical equation for the hallucinogenic found in Thorazine. It's a concept album about the end of the world."

Wow. What a cheery topic. With song titles like "Diabolic Illusions," "Tortured Existence," "Cross of Emptiness" and "Buried Alive (Thy Mother's Rage—Part I)," the disc promises to be as nihilistic as a metal fan could hope for.

When Thorazine plays Area 51 this week, long-time followers of the scene will no doubt recognize Hawco as the current singer of Alberta's long-standing metal giants, the Disciples of Power—who have been thrashing about for about a decade.

"I've been singing with D.O.P. for about two years now," says Hawco. "But now that I have this project coming out, I've had to put D.O.P. on hold for a while."

The evening will have a decidedly D.O.P. flavor, as opening act Section 8 is another spin-off group from the grandfathers of Alberta metal. ☐

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Radiohead mesmerizes Max Bell

Brit-rock quintet show off awesome sound, lights

By STEVEN SANDOR

Radiohead is a band that has quickly developed into one of the most important outfits in the world of rock. The band's '97 release, *OK Computer*, received an almost unanimous endorsement from all major music publications as album of the year and, perhaps, album of the decade.

In a live setting, being the pessimist I am, I expected Radiohead to disappoint. After all, the Max Bell Centre is nothing better than a junior "A" hockey arena. The Max Bell eats sound—most bands that go in there just fight to be heard. But right from the opening three-guitar swell of "Airbag," *OK Computer*'s opening track, the five-piece mesmerized the crowd, making the cavernous venue seem as intimate as a show at the Rev. From "Airbag," the band members changed instruments and shifted seamlessly into the piano-driven "Karma Police." That's what made Radiohead so engrossing—for a rock band, its songs are extremely complex. Many feature three guitars playing melody-counter-melody and the band's ballad work will throw in pianos, keyboards and other effects. All could be heard perfectly in the lousy venue.

"Paranoid Android," the band's closing song before the encore, featured two of the band members playing Latin percussion instruments. Often, I have watched bands bring someone on stage to play the tambourine and wondered why. You can never hear the thing, so the player must be there for show. You'd think it would have been the

same for Radiohead. But, no, you could actually hear what the band was trying to achieve—on every song.

Like a metal show

"Paranoid Android" finished with a display of strobes more likely to be seen at a heavy metal show, as lead-man angst-poster-boy Thom Yorke jumped about the stage. The lighting was totally hypnotic; three light towers engulfed the band in a cage of colored rays throughout the show. The strobes were almost blinding.

There's no doubt Yorke brings passion to his work. He'd rather his music be heard than danced to.

He warned the mosh-kids not to slam-dance or bodysurf during the show. Of course, the kids didn't listen to him, which prompted Yorke to stab his guitar into the audience in an attempt to knock a body surfer to the ground. And the band also showed some balls by refusing to play

"Creep," that "So fucking special" song which was Radiohead's trademark before *OK Computer*. Obviously, this show was an attempt by the band to divorce itself from its alternative-rock-hero past.

This was indeed a show that Calgarians can go "nyeh, nyeh, nyeh" about for a while. Radiohead decided Edmonton wouldn't be a stop on this tour, even though the band played Dinwoodie Lounge on its last Canadian swing. Obviously, the band has won a lot of converts from this town. There were enough Edmontonians at the show to prompt someone to remark: "Would the last person to



Photo: Jim Steckin

leave Edmonton please turn off the lights."

Selling the Bug

Spiritualized, the band fronted by Spacemen 3 co-founder Jason Pierce, may now be best known for being the band that provides the music for those new VW Beetle ads. But the band has enjoyed a three-album recording career of some note; blending soul and orchestration with drone rock. But the band's opening gig was disappointing. The lights were pretty, but the show was oh, so pretentious, as if Pierce (who stood on stage right and didn't move throughout the whole show) knew the music he played was far above the audience. It was what I imagine seeing Genesis at its artiest phase would have been like; pretty to look at, but as if there was a glass wall partitioning the stage off from the audience.

But there were a couple of highlights, including a soul-infused take on the band's best-ever song, "Shine a Light," and a fairly energetic go-through of "Walkin' With Jesus," an old Spacemen 3 standard Pierce still loves to trot out.

Concerts

REVIEW

Radiohead w/
Spiritualized • Max
Bell Centre, Calgary •
Apr. 8

Ready, march, rehearse!

Cadets only get a week to sort out their show

By DAVID GOBEIL TAYLOR

Kids today. Hanging out at shopping malls, skateboarding, wasting away their youth because they've become too cynical too soon, knowing there are no jobs out there for them anyway, so why bother?

Not these kids.

The 97 cadets who make up the Cadet Honour Band of the Prairies spend their free time doing survival training, going on overseas exchanges and paragliding, flying or sailing (depending on their military branch) as well as playing music. The discipline expected of them musically rivals that of boot camp—

they're expected to learn a whole concert's worth of repertoire on their own before they get together for only a week of rehearsals. Of course, they cram almost 12 hours of rehearsal a day into that week.

I don't envy the tuba players.

Fifth prairie tour

The Cadet Honour Band of the Prairies is made up of 12-to-18-year-olds from the three prairie provinces and northwestern Ontario, who play instruments ranging from brass to woodwinds to bagpipes, drums, fifes and bugles. The musicians are drawn from the Royal Canadian Sea Cadets, the Royal Canadian Air Cadets and the Royal Canadian Army Cadets who between the three organizations have 1,100 units across Canada.

The band will be playing Ed-

monton's Jubilee Auditorium as the last stop of its fifth annual concert tour of the prairies. It will demonstrate a wide range of genres, from jazz to pop to classical to military. The music will include Mancini's *Pink Panther* theme, a medley of James Bond-movie themes, the finale of *Symphony No. 5* by Dmitri Shostakovich—a former Soviet composer, showing how much the world's political climate has changed—and that perennial favorite of pipe-and-drum aficionados, "Black Bear." (Hopefully the audience will know when to interject.) Oh, and chances are they'll play "O Canada" once or twice.

As if that weren't enough, the concert will also feature pyrotechnics and highland dancers. The mayor and a good portion of the city's musical luminaries are expected to be in attendance to see first-hand just what Canada's young people are capable of creating.

military

PREVIEW

Cadet Honour Band of the Prairies • Jubilee Auditorium • Apr. 17

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Chiarelli got her blues from Buffalo

Guitarist plays Sherwood Park venue for the first time

By CAM HAYDEN

When Rita Chiarelli came through Edmonton last May she played Red's, a venue she had never seen before. This Sunday she plays another new venue (for her, at least), Festival Place in Sherwood Park. Chiarelli is no stranger to life on the road—and on this current Western Canadian swing she is doing lots of one- and two-nighters. I had the chance to speak with the husky-voiced, diminutive blueswoman earlier this week.

"My earliest blues memories were of growing up in Hamilton [Ont.] and hearing this great blues and R&B radio station from Buffalo. Etta James, Big Mama Thornton and Jackie Wilson all had a profound effect on me. Especially the women with big, big voices like Etta and Big Mama."

The effect was so profound that by the time Chiarelli was 15 she was fronting her own nine-piece R&B band.

"When I first performed, my parents would come with me to the gig, because I was so young."

An Italian story

In 1981, Chiarelli went to Italy for a vacation. It turned out to be an event that would change her life. As she told me: "I was going through a very negative period careerwise and otherwise in my life. I had one phone number with me for the RCA studios. I gave them a call and they put me to work... jingles, back-up vocals, movie themes... they liked my voice and kept me busy."

It didn't stop at vocal work, however. "It was a great learning experience. It's also where I began writing. At first, I was writing for other people. That meant I

developed the craft of songwriting before I started writing my own songs."

After six busy years in Europe, Chiarelli faced a decision—to return to Canada or not. Fortunately for blues fans in this country, by the time the late '80s rolled around, a renaissance of roots music was in bud, if not full bloom.

"There seemed to be a new appreciation for blues and roots music," said Chiarelli. "And I felt that if I didn't come back then, I wasn't going to come back at all. So I decided to come back and attack the music business from another direction."

Shortly after her return, her European experiences proved invaluable as she laid down the majority of the *Road Rockets* CD in a single weekend.

"I'm proud of that fact. The fact that I had the confidence to get that performance in the studio without having to feed off the audience. That was a direct result of my time in Italy."

An award-winning performer

Since that second debut, if you will, in her home country, there have been two more critically acclaimed albums, one of them last year's *What A Night—Live* CD recorded in a single evening at a German club date. In addition, at the inaugural MAPL Blues awards sponsored by the Toronto Blues Society, she won the award for Female Blues Vocalist of the Year.

Never one to rest on her laurels, Chiarelli is working on her next CD.

"The tunes for album number four are coming along real well; we'll be playing some of them in Sherwood Park this Sunday night."



Rita Chiarelli ▶ Has musical world you

I love playing new songs for people... it's a great barometer of how you're doing. It always makes you feel good if a brand new tune goes over really well."

The band joining Chiarelli on stage this Sunday will include at least two faces familiar to local blues hounds. Papa John King will be playing guitar and bandleader/bassist Tom Knowles will be along. But, it wouldn't be a Rita Chiarelli show without a new face in the band, and this time around it's drummer John Payne. If you're up for what Chiarelli told me will be "Some honest to goodness playing and singing, and someone telling their version of what it is," the spot to be is Festival Place.

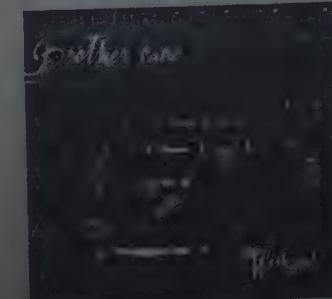
To bear all of this interview with Rita Chiarelli, tune into the Friday Night Blues Party on CKUA this week.

Cam Hayden hosts the Friday Night Blues Party from 9 p.m.-midnight and Alberta Morning from 6-9 a.m. weekdays on the CKUA Radio Network, 580 AM and 94.9 FM.

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Spice or Saints? It's all crap

All Saints self-titled
(LONDON/POLYGRAM)

Many are attempting to liken the All Saints/Spice Girls rivalry to the heights of the Rolling Stones/Beatles rivalry. You're either a Stones fan or a Beatles fan, period. I confess I'm a bit of both, contrary to the unwritten law. Yes, deep shame. Yet there is no way on Earth you could get me to play this new version of the game.

Saint or Spice, it's all shite to me.

Musically, the All Saints' album holds up admirably to anything the Spice Girls have spat forth. The R&B tinge gives them the upper hand on a few tracks, such as "Never Call" and "Take the Key." However—and this is a big however—there is little else to absorb amongst the other 11 tracks, except the faint realization that this is as contrived as pop music gets.

The production is indeed slick and the group gets extra points for writing its own material, as shoddy as it might be. The Spice Girls managed to dump their Svengali so that they could navigate their own way—and it might be advisable for the Saints to do the same with Cameron McVey. His production work results in a frightfully clean sound, as if there's something to hide. Even the liner photography leans toward the dark and muddled, as if to create the shroud of mystery pop divas no doubt need nowadays. The Spice Girls? Loud and irritating, resplendent with insane platform shoes. Like your aunt. Two-one, Spice!

To my knowledge, the Spices have shown enough brains to veer away from cover material. The Saints commits travesties with not one, but two songs. "Under The Bridge" is bearable only due to Nellee Hooper's production, while "Lady Marmalade" is suitable for disco-styled dances. I mean, it's disco and not very good disco at that.

Three-one for Girl Power.

Thankfully, the Saints don't seem to have a half-baked manifesto. Unlike their well-booted contemporaries, the aliases have been checked at the door and they do seem to have talent somewhere. Sadly, history will remember the Spice Girls only because they have become a phenomenon larger than themselves. Judging from this initial effort, the All Saints need to gather monumental props to escape the shadow. Bon chance, madames.

Have I already mentioned that it's all shite anyways?

Dave Johnston

Swervedriver 99th Dream (ZERO HOUR)

When I first heard that Swervedriver had a new record coming out, I was surprised that the band was still together. After all, no one has heard a peep out of the British wall-of-guitar noise-rock band in about a half-decade.

Gone is the band's major-label status (unfortunate, considering the band's first two records are chock-full of catchy power-pop—worthy of a look-see at your local used CD shop), but 99th Dream, while not being as strong as the band's previous work, is still worth a listen. Swervedriver has eschewed its traditional mega-amplified sound and focused more on writing melodies which come to the fore: too bad, because ambience, not songwriting genius, was the band's strength. Sure, Swervedriver could write a



killer hook, but the listener stayed with it because it would be augmented with some steady blasts of white noise.

The simpler approach works on short tracks like "Up From the Sea" and "These Times," but my favorite track is "Wrong Treats," which is the only track which sounds like it belongs on an earlier Swervedriver album, with swirling guitars and a crashing finish.

99th Dream is a good record, not a great one. And after disappearing from the map, it surprises me a little that Swervedriver would return with a pop album and not one that rocks out with a lot more abandon.

Steven Sandor

Van Halen III (WEA)

It's interesting that Van Halen can take on a new lead singer (in this case, ex-Extreme belter-outer Gary Charone) without actually altering its sound (Well, not interesting, but I can't think of a better word). Titled III, as in three, the new disc is in fact its... uh, III or something, but maybe the title is referring to the number of lead singers the band's already gone through. This sort of thing will

happen to a band with such a lengthy tenure as Van Halen. Having basically grown up (and grown rich—also middle-aged, a little pudgy and kind of insular) with its audience, the group is content to create a more, let us say, mature form of rock, one which sounds raunchy and threatening, but upon closer examination, is just that—sound. Nobody's going to get hurt unless he or she falls asleep in the jacuzzi. Or hit a tree skiing.

As you'd expect, it's riffs ahoy from beginning to end, which isn't always a bad thing if you have the right attitude. Think about it like this—nowadays, you're lucky if Eddie will just wank away unfettered—to try and attach that to a song, well let's put it this way, the anemic rock tunes he and his bandmates have been pumping out of late have all the appeal of a toasted hamster sandwich.

New voice Charone doesn't sound out of place—or even distinct, as far as that goes—not missing a carefully feathered hair on the band's collective head. Of course, it's too soon to see if he doesn't possess either the hyperactive charm of original singer David Lee Roth or the puffy professionalism of Sammy (The Cheese Starts Here) Hagar; here, he's clearly an employee—Lord knows, Edward's had enough trouble with these singer types.

To be fair, Eddie's chops have never seemed better, although they're much more deeply appreciated by those slightly sweaty guys wearing *Guitar Player* magazine T-shirts. However, the new album is mainly safe, predictable, foot-pedal rawk (*maan!*) with all the real whup-ass of one of those boxing nun hand puppets. No, for me, the tension hasn't been there since Diamond Dave used to make things uncomfortable backstage by repeatedly propositioning Edward's then-nubile bride-things. TV pop tart

Valerie Bertinelli. But if you think this is really rockin' stuff, then check out a guy named Michael Bolton!

T.C. Shaw

Various Legacy: A Tribute to Fleetwood Mac's Rumors (WEA)

Now, is it proper to pay tribute to oneself? Well Mick Fleetwood certainly feels it's A-OK. *Legacy: A Tribute to Fleetwood Mac's Rumors* was produced by Fleetwood and features rather true-to-form remakes of the classic tunes. Artists such as Shawn Colvin ("The Chain"), Jewel ("You Make Loving Fun") and bands such as Matchbox 20 ("Never Going Back Again") and the Cranberries ("Go Your Own Way") lend their talents and their interpretations to this endeavor. All bands and singers featured are somewhat talented in their own right, but there's nary a Stevie Nicks or Lindsey Buckingham among them.

Tambourines abound and little is done to modernize the classics, but the new versions pale drastically in comparison—with the exception of the Goo Goo Dolls' "I Don't Want To Know" which goes out on a limb with good results. Perhaps puffy, ruffled shirts have gone up in price and ol' Mick is hoping that people, upon hearing this album, will upgrade their 8-track of the original *Rumors* for a brand spankin' new fandangled CD—and the royalties will roll in.

Amy Hough

Propellerheads Decksandrumsandrockandroll (DREAMWORKS/UNIVERSAL)

Decksandrumsandrockandroll is the debut album of British techno duo Propellerheads, the latest DreamWorks discovery. Alex Gifford and Will White (with some help from De La Soul, the Jaybees, Jungle Brothers, and—believe it or not—Shirley Bassey) put together an electronica-meets-funk collection of drums and samples with ingenuity and exciting musicality—rare commodities in this often rubber-stamped genre.

The first track, "Take California," starts out in an astonishing 17/16 time signature (see, mom, that music degree came in handy for something!), before settling into the 4/4, 120 bpm industry standard. "History Repeating" combines drum 'n' bass with the incomparable vocals of Shirley Bassey and a sample from the Russ Meyer film *Finders, Keepers, Lovers, Weepers* (and here I thought I was the only Russ Meyer fan left on the planet!).

You may remember Bassey from the theme to the James Bond movie *Goldfinger*; Propellerheads continue the homage with "On Her Majesty's Secret Service," remixing the film's orchestral theme (you remember, it was the one without Sean Connery, Roger Moore, Timothy Dalton or Pierce Brosnan—actually, ridiculously clefted-chin Aussie model George Lazenby) into a grovalicious beatfest. Albert R. Broccoli would have been proud (not to mention raking in the royalties).

David Gobell Taylor

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Java Life percolates into an episodic theatrical brew

By AUDREY WEBB

Coffee is an important component in many North American relationships. Taken in the proper dosages, at the proper intervals, a cuppa joe can change someone not worth talking to into a most agreeable conversation partner.

Many of us have learned the hard way that the first cup of the day may not be the best time to engage in some friendly chit-chat. It is only by mid-morning, when subsequent cups have injected enough caffeine into the bloodstream and drinkers have been jolted



PREVIEW
Java Life • Roxy
Theatre • Apr. 16-26

back into life that the ability to speak in a civilized manner returns.

During the work week, however, most significant others are out of earshot by that time. Conversations, therefore, have to be struck up with colleagues or strangers.

Vancouver playwright Aaron Bushkowsky has written about such conversations in *Java Life*, a play set mostly in a coffee shop, where people often go to take a break from the daily grind.

"It's a place where people go to isolate themselves," says actor Greg Lawson. "To have two

people meet in that atmosphere is almost a metaphor for the big city."

Characters take a lump or two

The characters in *Java Life* have all taken one lump or two at some point along the way and have to learn how to let down their guards sufficiently to establish relationships once more.

Sam (Lawson), a single unemployed father, is in the midst of a custody battle with his ex. Lee-Ann and Melanie are sisters haggling over how to deal with an abusive father who needs to be in a nursing home. The jaded Chris and the innocent Jon, two

co-workers at that home, find their world views and sense of street-savvy colliding.

All the characters have troubles that amount to more than a hill of beans. Despite the dark side of life the play exposes, Lawson describes the script as episodic, similar in structure to *Seinfeld*, but without that show's constant barrage of jokes.

"He [Bushkowsky] has a real talent for writing dialogue. When you see two people who are very defensive get together, the situation becomes very funny," he says.

Where's Kramer?

Although not all characters meet, several of them cross paths without realizing the degree to

which their lives are intertwined. For example, Sam meets Lee-Ann and later strikes up a conversation with her sister, while remaining unaware the two women are related. Lawson describes the script as episodic, similar in structure to *Seinfeld*, but without that show's constant barrage of jokes.

But what the characters share more than anything else is an optimistic outlook.

"There is an underlying theme of hope," explains Lawson. "There's something attractive about a person who has troubles and whose life is crumbling, and can still maintain hope."

ELOPE tosses a bouquet at musical *Guys and Dolls*

By AUDREY WEBB

ELOPE has been together for 15 years, but the honeymoon isn't over yet.

The Ensemble for Lyric Operetta Productions Edmonton is a community theatre which mounts one full-scale production each year, allowing amateur actors the opportunity to perform a major Broadway-style musical.

The effort is truly a labor of love. While holding day jobs rang-

ing from car salesman to police officer to disc jockey, the performers give up two nights a week for approximately half the year to rehearse the production until it is polished to perfection.

This year, the company will perform *Guys and Dolls*, a musical the group has long wanted to produce. Board member Barbara Dahms (who also doubles as a cast member) explains the reason it has taken so long for ELOPE to present this popular musical is that "Rights have been frozen in

New York."

Broadway comeback

The musical had recently been revived on Broadway, and access to the rights for other companies to perform this classic have apparently been limited.

Guys and Dolls is based on a story written in 1931 by Damon Runyon, a journalist and short-story writer known for his tales that captured the mood and dialect of the New York underworld.

In 1950, Frank Loesser turned the tale into a musical, which then became a motion picture in

1955, starring Frank Sinatra and a then-svelte Marlon Brando.

The score contains a number of well-known tunes such as "Luck Be a Lady" and "Sit Down, You're Rockin' the Boat."

Intimacy in new setting

Assisting the cast are a number of local professionals. Dahms says the professionals help the amateur performers maintain quality and to "make the shows as professional looking as possible." Choreographer Marie Nychka is helping the cast put their best feet forward in what Dahms calls the "Ziegfeld

Follies" numbers. Sandra-Leah Page is assisting musical director Randy Mueller, who is taking his first stab at direction.

"ELOPE likes to give people an opportunity to spread their wings," says Dahms, "and Randy has such a great feel for this show."

Guys and Dolls marks another first for ELOPE. The company, which has always produced its works at the SUB Theatre, will move to the Timms Centre for the Arts, a venue that puts the audience closer to the performers.

Hey, if you're going to ELOPE, you might as well get intimate.

Shooting straight from the script

Reading uncovers a gold-mine of a play

By AUDREY WEBB

Fragments Of A Farewell Letter Read By Geologists is the first offering in Northern Light Theatre's Staged Reading Festival, an event spread over three weekends.

Initially, *Fragments* was intended to be the last presentation in the Northern Light season, which has explored texts dealing with the juxtaposition of oriental and occidental cultures. However, additional funding by Canada Council allowed the theatre company to extend the season—and the Festival sprang to life.

For the uninitiated, a staged reading means the actors involved have not yet memorized their scripts. Performers may remain seated or move minimally. No, neither feature is due to laziness on the performers' part. The cause is an extremely short rehearsal period, during which the emphasis is on process, not production value.

Festival coordinator Lynda Adams believes a staged reading allows the audience members a great deal of freedom to use their imaginations.

"You are not seeing a finished product, and you as audience can envisage where it [the play] might go," says Adams.

A bare-bones set

Designer Brett Gerecke will assist audience members to loosen the reins on their imagination by providing a bare-bones design. Just as the actors are simply beginning to explore the text, the designer is merely providing the essence of what a full-scale design would be.

Fragments Of A Farewell Letter Read By Geologists is written by Quebecois playwright Normand Chaurette. In his script, a group of geologists are on a scientific expedition to Cambodia when the chief engineer of the group is found dead. Whether he met with foul play, committed

suicide, died accidentally or of natural causes is the subject of a full-scale inquiry. Beside part of his body, the only shred of evidence located is a partial letter, providing only inconclusive sentence fragments.

Shades of Bre-X

Sound familiar? The plot bears an eerie likeness to elements of the Bre-X scandal, which involved the mysterious death of that company's chief geologist (even though the official word is that he committed suicide). The similarity is purely coincidental, however, a Chaurette's script was completed in 1989, long before the recent mining debacle.

Adams describes Chaurette's work as "dense." Of the scripts explored during the Festival, the longest rehearsal time is being given to this work. Adams will use the timer to lead her actors on a journey through the rhythm of the characters and the script, which she describes as "full of double-talk, truths/untruths," typical of many judicial inquiries.

Despite the legal mumbo-jumbo, Adams feels the script attempts to answer a few simple questions.

"Ultimately, what do we say to protect ourselves? What is our course of survival? How much will we lie?" wonders Adams, who believes the questions apply equally well to death and to the other inevitable part of life—taxes.

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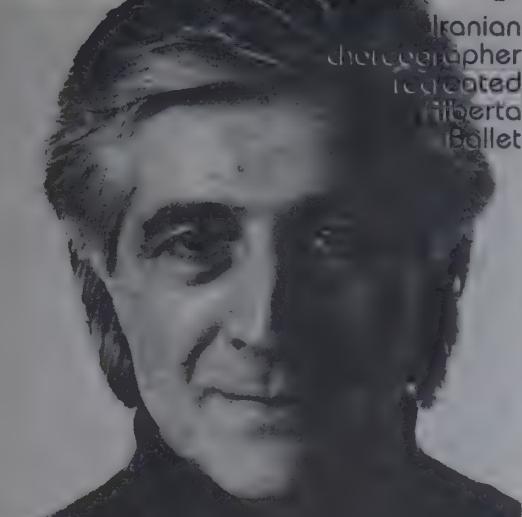
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CHECK IT OUT ON PAGE 38 !!!

COVER STORY

This Ali's a dance champ

Iranian
choreographer
rescued
Alberta
Ballet

dance • PreVue • Romeo and Juliet • Jubilee Auditorium • Apr. 24-25 • BY ALEXANDRA ROMANOW

YOU CAN'T HELP BUT FEEL A BIT NOSTALGIC SPEAKING WITH
Ali Pourfarrokh, artistic director of Alberta Ballet.
YOU AREN'T DOWN THE RUGGED LITTLE 18 YEARS OF THE HAM-

Life in Alberta has been good to the elegant Iranian and his love for his adopted home is genuine. The feeling is mutual, for it is largely due to Pourfarrokh that Alberta Ballet has become a recognized player on the international stage. Prior to his arrival in 1988, Alberta Ballet was a small repertory company, struggling to find its place amongst the giants of the Canadian Dance scene. Toronto critics sniffed at the company, dismissing it as "Provincial."

Well, at the time, Alberta Ballet was a provincial ballet company; founder Ruth Carse had created a small amateur troupe in 1958 under the name Dance Interlodge, which grew into the Edmonton Ballet Company (1961) and blossomed into the professional Alberta Ballet Company (1966). Carse retired in 1975, leaving former Company dancer Jeremy Lesly Spink as artistic director before he was eclipsed by Brydon Paige a year later.

"The company was a little bit of a civic ballet troupe," says Pourfarrokh on the company's stature

10 years ago. "I have a lot of respect for Mr. Paige and I think he was doing a marvelous job. But the pattern for the company at the time was to do a little bit from Coppella and a few abstract pieces and teach the public about ballet. It seemed to be working well, but I thought that the company should really try to get away from doing classical ballets. Due to the small number of dancers in the troupe, Alberta Ballet was forced to do diluted versions of the classics. They were also being compared to the other ballet companies in the country who were much larger. I felt that the company was putting itself at a disadvantage. My decision was, let's not make the company vulnerable by trying to do the classics and compete with someone like the Royal Winnipeg Ballet who are better equipped to do those large ballets; rather, let's focus on having works created for our company and establish a record of excellence and our own niche by doing work no one else is doing."

It was a bold step for both Pourfarrokh and Alberta Ballet, but one that paid off handsomely. A recent

quote from *New York Post* dance critic Clive Barnes shows how far the company has come: "One of the four major Canadian classic troupes, Alberta Ballet, under the direction of the watchful and expert eye of Ali Pourfarrokh, has become a troupe of real stature, grace, and personality, fitting beautifully into the rich varied landscape of Canadian dance." The days of critical sniffing are long gone.

The gamble paid off

Alberta's rise through the ranks is intricately linked with Pourfarrokh's artistic directorship. He first arrived in Alberta after a friend had submitted his name to the board as a possible candidate for artistic directorship over 10 years ago.

"The board contacted me and invited me to see the company, so I did," he recounts. "At the time I had my own company, the Dance Theatre of Long Island in New York, but I thought it would be a nice change to see Alberta Ballet and maybe do a short engagement with them. Then I saw the company and saw so many possibilities for it. I was intrigued. The community seemed very supportive of both opera and ballet and I thought this was a very positive sign. So I said 'Yes' to the job for one year, which led to a contract for another three years and then another three years and another. Next thing I know, it's been 10 years already."

A worldwide pedigree

Call it fate or kismet, but it seemed that the stars had aligned for Alberta Ballet, for here was an artist with an impressive pedigree willing to take on the challenge of making a small repertory troupe into a contender on the international stage. Beginning his ballet training as a scholarship student at the Metropolitan Opera Ballet School and at the American Ballet Theatre School in New York, Pourfarrokh graduated to become a principal dancer and soloist with the Joffrey Ballet, the Harkness Ballet, the American Ballet Theatre, Metropolitan Opera Ballet and Frankfurt Opera Ballet. He continued his career as associate director and ballet master for Alvin Ailey's American Dance Theatre, artistic director of the Iranian National Ballet and co-director and resident choreographer for Germany's Essen Ballet. Pourfarrokh's experience and associations

with quality ballet companies were the very things needed by Alberta Ballet to propel them into the next level of dancing.

In order to make that leap, changes had to be made and opportunities seized. One of the biggest shakedowns in Alberta Ballet's history occurred only two years into Pourfarrokh's directorship. The Calgary City Ballet was on the brink of catastrophe. Rather than sit and watch the flailing company disappear altogether, Alberta Ballet merged with it, thus expanding its numbers to a total of 18 dancers and two apprentices. The merge forced Alberta Ballet to pull up stakes from the dilapidated old school in Edmonton for the historic Nat Christie Centre—which had just been converted into a beautiful dance facility complete with two rehearsal halls, change rooms and administrative offices.

While an administrative office has been maintained in Edmonton and the number of performances in the capital city unchanged, it wasn't enough for some critics who felt that Edmonton had been shafted. Despite the move being the best thing for Alberta Ballet and, ultimately, the province's dance scene in the long run, some vocal opponents still harp about the move eight years later.

Weathering the Calgary storm

Pourfarrokh weathered the storm and stayed focused on developing an exciting repertoire that would set Alberta Ballet apart from the rest. Mixing neo-classical ballet with contemporary classics and innovative new works by both the renowned and emerging, Alberta Ballet's seasons became a unique hybrid of styles that ran the gamut of late 20th-century ballet. Audiences became more educated in the process and more willing to take a risk. At the same time, the dancers were becoming stronger, more versatile and maturing as artists. Ticket sales steadily increased while dancers from across North America started showing up at Alberta Ballet auditions.

"I think the company has been successful in creating a place for itself on both the Canadian and American dance scenes. A good deal of that success is due to our public, who developed along with us and shared in our philosophy and point of view. I've worked on incorporating repertoire that stretches the

company's boundaries of technical prowess and exposes them to various choreographers. The dancers have learned how to be versatile and deal with various aspects of dance. But we wouldn't be here if we had continued to do what we were doing 10 years ago. Now, the dancers have matured with many of them staying on for most of my tenure. They have really grown as artists and contribute to the company a great deal. We also have the approval of both the public and the critics while the company's budget had almost tripled over the last decade. The company opened the Alberta Ballet School of Dance in 1991 and it now has close to 600 students. I'm extremely proud of everything Alberta Ballet has accomplished."

A great deal of those accomplishments are due to this warm and intelligent gentleman, who has always striven to achieve a delicate balance between artistic achievement and commercial success. But 10 years is a long time and there inevitably comes a time when it is in the best interests of both parties' growth that they part ways. While both Alberta Ballet and Pourfarrokh are sad to say goodbye to one another, both are looking to the future for exciting new opportunities and alliances.

Getting set for some time off

"I've been working as a ballet master, choreographer and artist for almost 25 years and before that, I was a guest teacher and before that, I was choreographing. I've created almost 35 ballets in the past 10 years at a very steady pace. Right now, I feel it's time for me to take a break so I'm going to take a year off and recharge my batteries. I've accepted a few commissions for new works here and there—and I'll continue to freelance."

For the next few weeks, however, Pourfarrokh's attention will remain firmly in the rehearsal hall as he puts his dancers through the finishing touches for *Romeo and Juliet* (at the Jubilee Apr. 24-25). Only the second full-length production he's choreographed for the company, (the other was 1995's *The Nutcracker*), it promises to be the largest and most opulent production in Alberta Ballet's 32-year history, making it a fitting swan song for the man who partnered the company in such a beautiful and successful pas de deux.

Grant MacEwan College is dancing by the roll of the dice

By ALEXANDRA ROMANOW

Grant MacEwan College has gained a reputation for being a hotbed for outstanding contemporary dancers, something program chair Brian Webb is understandably proud of.

"The last four years, we've been turning away applicants for our two-year dance program," the teacher/choreographer explains. "The news of our graduates' successes have reached young dancers across the country. There is also a greater understanding in our own community of how broad the dance world is and how exciting dance in Canada is in terms of new or contemporary dance. A lot of this appreciation stems from exposure to the various compa-

nies that are part of the Brian Webb Dance Company's season. We [at the GMCC dance program] feel it is very important to try and expose our students to as many different ideas about dance as possible, because it is very hard to create new choreography in isolation."

This mantra of seeking out new approaches has seen graduates go on to professional careers with some of the country's most respected companies. A large number continue their studies at Simon Fraser University, thanks to an innovative degree transfer program set up a few years ago. The strength of dancers from the GMCC program is such that SFU's performance ensemble is comprised almost entirely of them.

Griffins are well-known

"I think we know that there is a definite GMCC aesthetic and our dancers are known for their athleticism and strong diversity in terms of the student's own creations," Webb states. "We spend a lot of time and energy on encouraging students to develop their own aesthetics, to not follow the movements that [teacher] Heidi Bunting and I use in our work and movement techniques. Subsequently, one of the strongest characteristics of the program is the diversity of the student's work, which is at a very high creative level. This is, I feel, quite remarkable considering it is only a two-year program and most of the dancers coming in have had little training in the creative process and choreography."

Audiences have the opportunity to see for themselves why the dance program has become so well-regard-

ed when students perform this weekend. Both first and second-year students will present their own choreography and be featured in two large ensemble pieces; Brian Webb's "In and Out of This Dream" and Heidi Bunting's "Open Field at Altitude."

Utilizing all 19 members of the second-year class, Webb's piece focuses on contrasting movement, bringing both the pop-inspired music of John Zorn and a romantic composition of Gavin Bryars. Bunting's work explores the concept of extreme circumstances governed by chance.

Lady Luck comes into play

"I've been quite captivated by Krakauer's book *Into Thin Air* about the 1996 expedition to climb Mount Everest," she explains. "My dance explores how people deal with extreme elements, like those encountered in climbing Everest."

There is a great deal of chance and uncertainty."

Centering on the idea of chance, Bunting had the nine dancers learn 10 possible roles they may dance in the piece. Which five they will actually dance in a performance is determined by the roll of a pair of dice.

"They will never know who they'll be partnering or where on the stage they will be performing different sequences. It's been very interesting to watch the process, as none of the dancers have been able to possess the roles. Instead, the work creates an extreme circumstance of chance in which the dancers never know until the day of the show what and where they'll be dancing."

"The audience won't realize the chance element, though, unless they see it more than once," she adds with a laugh. "It's a good reason to see the show a few times."

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Exploring the dark side of the canvas

Levesque chose
the arts over
hockey

By DANIELLE ZYP

He's losing his mind," says Jill.

"Wrong again," says Jabber. "I've just found my mind, only it's a different sort of mind than you imagined."

This excerpt from Henry Miller's book *Black Spring*, could describe the reaction of some towards Maurice Levesque's exhibition of new work of the same name. The surreal, visual poetry of Levesque demonstrates an uncommon view of life. "Revolt!" is a homage to a group called "The Lost Boys," which includes his two sons—Stone and Lucien. Led by Levesque, they explore everything from anarchy to Zen.

In "I Don't Wanna Be a Lawyer, Mama" (a line from John Lennon), a portrait of a man is merged with the face of an animal. Levesque claims he actually sees people transform briefly right before him, perhaps some kind of metamorphosis glimpsed by the inner eye. He sold that piece, ironically enough, to a lawyer on opening night, along with four more to other admiring patrons.

Straight from Baba

This is exciting stuff for Levesque, who often sells nothing. Exemplifying the talented-yet-poor artist, he is divorced and lives in a feminist/socialist Ukrainian housing co-op. Confronting issues with women through this lifestyle choice, he also credits his mother with fostering an interest in art.

"She came from the Group of Seven school. They were actually her teachers."

Although he wanted to be a professional hockey player, Levesque often spent time making art.

"I always leaned toward abstraction. The Impressionists never impressed me, it was the Expressionists... people like [Edward] Munch



Maurice Levesque's "I Don't Wanna Be a Lawyer, Mama"

► Melding humanity with animalism in the painterly form

and Max Ernst—he was probably the first real inspiration for me."

Levesque loves to paint on can-
vas. However, this show is comprised almost entirely of works of ink on paper. Due to economic considerations, Levesque utilized a technique of creating mo-notypes. Each piece is a one-of-a-kind print. Using a water-based ink, he paints, scratches and washes an image onto a piece of glass. Sometimes, he erases or leaves an impression with bits of ripped paper or anything that has the right texture. Then, he applies a wet sheet of 140-lb. Arches paper and lifts off a single print. Occasionally, this image will be manipulated further. He says: "Although a lot of

a-kind print. Using a water-based ink, he paints, scratches and washes an image onto a piece of glass. Sometimes, he erases or leaves an impression with bits of ripped paper or anything that has the right texture. Then, he applies a wet sheet of 140-lb. Arches paper and lifts off a single print. Occasionally, this image will be manipulated further. He says: "Although a lot of

it is a printing process, it's done in a painterly fashion."

Looking for truth,
though there is none

The results of his efforts are expressionist in style; surreal content presented in an abstract manner.

From the personal to the political, Levesque communicates a myriad of topics in this show. About death he states: "I don't believe in the afterlife, but I don't believe in the opposite, either. I like to leave things undone—I'm not worried about it, right now is more important."

In the title piece he claims "There is no truth."

As an artist and a man who has been institutionalized everywhere from boarding schools to a brief stay in jail, Levesque knows about alienation. He says: "I see more and more walls being built all the time—some of them quite literally, but also psychological walls. It's increasing this mistrust in society—even if you go to the mechanic you're worried you're going to be ripped off."

In the end, however, Levesque wants people to interpret the art in their own way and hopefully to talk about it. "I see a dark side," says Levesque, "the dialogue is about the dark side, but I'm trying to point in a positive direction." ☀

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THEATRE notes

By ARAXI ARSLANIAN

Actor/scribe Trevor Schmidt has a new show in the works. Along with Calgary's Back Pocket Performance Theatre, he'll be mounting *Trading Hearts*. It's the story of a relationship between two people as seen through the eyes of a voyeur. The voyeur in turn interprets the relationship through visual metaphor and fantasy, and lives vicariously through the pair. (Ew. Sounds like my ex-roommate.) A two-year workshop process has led director Nikki Lundmark and dancers Brian Hansen, Anita Miotti and Robert Aaron Brownless to this final stage in the Arts Barns North. *Trading Hearts* plays Apr. 15-18. For more info, call 482-7321.

The Citadel Theatre School and Theatre Alberta will present a series of intensive Alexander Technique workshops with Ann Peniston May 4-15. Developed by singer-actor FM Alexander, the technique implements a process of intense examination of body and breath to eventually facilitate more results and less strain on the body. Peniston has worked throughout England and at the Stratford and Shaw Festivals for 10 years. Introductory classes run Monday to Friday (May 4-15) from 1-3:30 p.m. Advanced classes: same dates, except from 9:30 a.m.-noon. Cost is \$250 or \$30 per class. Call Margaret Mooney at 428-2113.

The Varscona Theatre announces *Sudden Premieres!* This annual festival of all-improvised full-length plays has Varscona favorites perform and direct to the amazement of assembled crowds. Each night the audience chooses from a selection of genres and locations, only to sit back and watch the merriment begin. Featured performers include Dana Andersen, Jeff Haslam, Davina Stewart, Patti Stiles, Ron Ped-

erson, Stephanie Wolfe, Cathleen Rootsart, Tom Edwards and Mark Meer. It runs Apr. 16-18, with tickets \$8 regular or \$5 for folks with baked goods or a company T-shirt. Call 433-3399 for more info.

Don't forget about *Eggzooberant*, Catalyst Theatre's wacky fundraiser/auction. Ceramic eggs are madly decorated by E-town's finest and auctioned with great aplomb by hosts Marianne Copithorne and Dov Mikelson. Egg-decorators include Sue Hodge, Mariani Sinkovic (who you'll recognize as that mannequin-girl at the *Mrs. Warren's Profession* opening), Elyne Quan, Kathey Daley (sassy!), Margaret Mooney and the vinyl-clad slave-boy who lives in my closet, Peter Field. It starts with a silent auction at 6:30 p.m., and kicks up at 8:30 Apr. 18. Phone 431-1750 for more info.

John H. Currie, President and CEO of the Alberta Performing Arts Stabilization Fund, has retired, after being recently recognized with an appointment to the Member-

ship of the Order of Canada. The APASF, a \$10.5 million program designed to improve the fiscal health of Alberta performing arts organizations, was founded in 1995. Currie is replaced by Lynn du Fort, founder and producer of Calgary's Shakespeare in the Park from 1986-1994.

A new play initiative will be led by the Citadel's associate artistic director Stephen Heatley to find new Canadian large-scale pieces for the theatre's mainstage. A one-time grant with Canada Council will allow them to begin the season with the public reading of four plays, including playwrights Connell Massing and Kent Staines, with further development to be decided upon later. The company has also committed to the commission of three new works for the mainstage, one by E-town native Morris Panych. As if that weren't enough, the artistic philanthropy continues through the budgeting of two assistant directors to apprentice with four directors each season. Here's to the big

guys giving the little guys a hand up. Initiatives like these are what gives this town some of the best theatre in Canada at every level.

You still have a chance to see Azimuth Theatre's production of *The Day That Billy Lived*. Penned by actor/scribe Christopher Craddock, the piece deals with the topic of suicide and young adult issues. It's toured successfully all across the province and features Erin Mallin, Mark Meer, Irvin Monroe, Vanessa Porteous and Jose Teodoro. Admission is free if you bring a friend and a can of food for the food bank. The lights up at 2 p.m. Apr. 23 at the U of A's Thrust Theatre (giggle, that sounds dirty).

Got news, announcements, calls for staff, props, volunteers? Give your independent theatre productions the edge by placing it in THEATRENOTES, c/o Araxi. In-person/mail at #307 10080 Jasper Avenue T5J 1V9, by phone at 426-1996, fax 426-2889 or e-mail at <office@vive.ab.ca>

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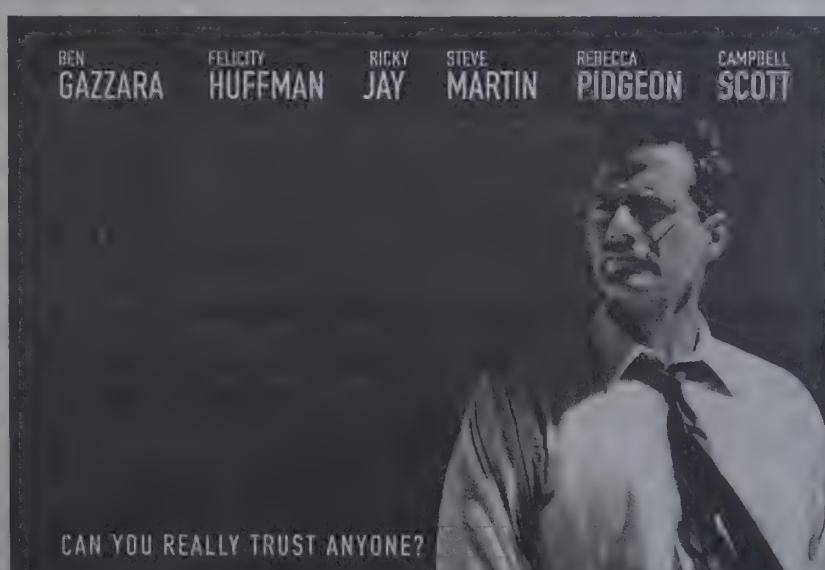
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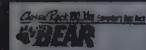
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"Movies Worth Watching"

The Fisher King

Saturday, 9:00 p.m.

**Commentary by: Jacques Benoit,
Instructor/Course Developer,
Athabasca University & Grant
MacEwan Community College**

Considering who the director and the co-star of this movie are, it is amazing that *The Fisher King* does not just fly off the tracks. I mean, first we have Terry Gilliam and his manic directing style, and then we've got Robin Williams and his manic acting style. Put these two together and what do you expect to get? In this case, a disappointment that it was not a little more manic and that there were not more special effects—the only time I can ever remember thinking that about a movie.

I wanted to see more of the medieval feel of New York and Gilliam captures that simply by using the street people and back-alley look of New York to give it this old, grungy kind of feel. Add to this the fact that Jeff Bridges and Amanda Plummer manage to provide very individual mannerisms of their own to counter Robin Williams's performance. We find, maybe for the first and only time, that Williams has not managed to upstage his entire cast.

The Fisher King underscores the relationship between myth and movies. It makes more explicit what is usually implicit in your average movie—that movies are based on re-tellings of older stories or myths. So, we can see a movie like *Terminator* and not immediately be aware that there is a Frankenstein or an ancient golem behind the whole story. In this movie, however, somebody tells us explicitly what we are supposed to learn and in the retelling there is a kind of irony. As we learn from a man who has forgotten his past, something about our own past is retold to us. It is a reminder that most of us in the audience have forgotten our Christian, Greek and Roman heritage. So, pop culture—or a pop culture movie—fills the vacuum to rescue that traditional culture at the same time. A neat trick, really.

Just in case some of you out there think that a mythic story means that it is going to be full of sweetness and life, this movie manages to give us lots of the darker side of reality that is always a part of any mythic story. We get street people, madness, poverty, violence and dangers, both real and psychological. The kind of things that result when a guy like Jack Lucas, a shock jock, decides to isolate himself from the rest of humanity. We have romance and optimism alongside myth and social commentary. We have the quest motif set alongside real-life problems that we can all recognize. We have isolation, homelessness and despair in a big-star comedy. Amazing.



FILM

Neil Simon revisits *The Odd Couple*

Thirty years later,
Felix and Oscar
still get laughs

By RUSSELL MULVEY

The Odd Couple. Felix and Oscar. These two characters have charming and quaint resonance in the collective consciousness of popular culture. The first *Odd Couple* movie was released in 1968. It spawned a TV series that ran for five years. And now we have the sequel to the '68 film some 30 years later.

I am tempted to ask why? Why make a sequel to a film that didn't need a sequel and why wait 30 years? It is a silly question, but what the hell?

Of course, a person with a skeptical bend of mind might suspect that the reason to make a sequel 30 years later would be to capitalize on whatever quaint and charming resonance is, in fact, left in the collective consciousness of popular culture. Certainly a skeptic could point to the four movies that the two stars of the two *Odd Couple* movies have made in the past few years and argue that these films only exist because as a couple, they do still have a quaint and charming resonance in the collective consciousness of popular culture.

Whatever. The two stars, the two actors who play Felix and



Oscar are Jack Lemmon and Walter Matthau—and they are good. These two guys have made their

living for the past 50 years as character actors and either alone or together they can make just about any film interesting, if not worthwhile.

And don't forget Neil Simon. Simon is

the prolific playwright who invented *The Odd Couple* and he is the writer behind the *Odd Couple II*. His list of film credits includes *Come Blow Your Horn*, *Barefoot in the Park*, *Plaza Suite*, *The Prisoner of Second Avenue*, *The Sunshine Boys*, *The Goodbye Girl*, *Brighton Beach Memoirs*, *Biloxi Blues* and my personal favorite—*Murder By Death*.

The Odd Couple II fits nicely into this list. It is basically Felix and Oscar on a road trip and even

more basically, it is an excuse to string a series of one-liners together. Felix and Oscar are older, a lot older, and Felix's daughter is marrying Oscar's son. Felix and Oscar meet up in the Los Angeles airport and are to drive together to the small town where the wedding is to happen. Nothing goes right and the trip, which is only supposed to take a few hours, becomes a quest that stretches into days.

Lemon and Matthau still get the yuks

The thing that I appreciated about this whole exercise is that the Felix and Oscar characters who are, really, elderly were dignified. They were treated, at least in the context of the story, with respect. This certainly has something to do with the fact that the actors playing the characters are just as old, they originated the characters and that Simon wrote the screenplay. Simon understands the difference between the easy laugh and the cheap laugh.

And there are laughs, a lot of them. In many ways, *The Odd Couple II* is the funniest film I've seen in months, maybe even years. The film is nothing special. The direction by Howard Deutch (*Grumpy Old Men*) is pedestrian but then again, what could he have done? The film belongs to Lemmon, Matthau and Simon—and they deliver.

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FILM

A big heist of a film fest

Edmonton Film Society celebrates cinema crime with *Caper Films* series

By RUSSELL MULVEY

The Edmonton Film Society has a new series—*Caper Films*. Apparently a caper film is a film involving an ensemble group and a robbery or, at least, an anticipated robbery.

The series begins with *To Catch a Thief* starring Grace Kelly and the great Cary Grant. Directed by Alfred Hitchcock, it features Grant as a cat burglar/jewel thief who falls for Kelly. It plays Apr. 20.

The other Cary Grant film being shown is *Charade* and it plays June 8. *Charade* is one of those entertaining films that just about everyone remembers seeing on TV. In addition to Grant it features Audrey Hepburn, Walter Matthau and James Coburn. The premise is that everyone wants to find a treasure. Most, maybe even all of these actors, play more than one character and it really is entertaining.

Tokapi plays May 4. This film stars Peter Ustinov, Melina Mercouri and Maximilian Schell as bunch of thieves who come together to trade one-liners and to pull off the "Big heist," namely to rob a Turkish museum. Another supremely entertaining film.

A mint film

The Thomas Crown Affair plays May 11 and it features Steve McQueen at the top of his form. McQueen is a millionaire thief pitted against an insurance investigator played by Faye Dunaway. The verbal sparring and sexually-charged dialogue that happens between these two is

a joy.

The Lavender Hill Mob plays on TV about every six weeks but it will also be at the E.F.S. May 18. The film stars, of course, Alec Guinness as an impossibly prim bank clerk who robs a mint.

June 1 sees *The Asphalt Jungle*, a film that strongly argues that there is no honor among thieves. A criminal mastermind and a prominent lawyer team up to pull off an enormous jewel heist and then one betrays the other. Worth seeing for two reasons: figuring out who is more honorable and the fact that Marilyn Monroe stars.

Seven Thieves stars Edward G. Robinson, Rod Steiger and a strikingly beautiful Joan Collins. Robinson plays an aging thief who wants to pull off one last, big heist, namely robbing the casino vault at Monte Carlo.

The Pink Panther is the first Pink Panther movie though it is not as good as *A Shot In the Dark*, which was the second Pink Panther movie. Not that it matters. *The Pink Panther*, starring Peter Sellers, plays June 22. Sellers plays Inspector Clouseau, trying to prevent David Niven and Robert Wagner from stealing a diamond called the Pink Panther.

All Edmonton Film Society screenings are at the Provincial Museum at 8 p.m.

PREVIEW

classics

PREVIEW

Caper Films
Edmonton Film Society, Provincial Museum • Apr. 20-June 22

Do gay babies get to live?

Twilight of the Golds is thought-provoking

By AMY HOUGH

In light of the Tories' decision to not invoke the notwithstanding clause, I'm reviewing a video that deals with gay rights—the rights of unborn gays, that is. *Twilight of the Golds* is not a stellar movie but it does bring up a lot of thought-provoking questions.

The Golds are a happy Jewish family. Mom (Faye Dunaway; *The Chamber*) and dad (Gary Marshall; *TV's Murphy Brown*) dote on their two children, David (Brendan Fraser; *George of the Jungle*) and Suzanne (Jennifer Beals; *Devil in a Blue Dress*). Suzanne is happily married and David is happily gay and living with his long-time lover, who the family refuses to acknowledge—which David only mildly gripes about.

When Suzanne finds out she is pregnant, her geneticist husband convinces her to screen the amniotic fluid for any genetic abnormalities. The results come back and the couple are told the child will be a perfectly healthy homosexual boy. OK, you do have to buy into the notion that there is a very strong genetic component to homosex-

uality—but suspend your disbelief if you have any.

Family feud

Suzanne, who has watched her brother struggle in a world full of homophobes, must now decide whether or not to have an abortion. Mom wants a grandchild but knows the little guy is going to be faced with much hardship. Dad doesn't want a gay grandchild. Suzanne's husband will leave her if she has the child. David wants a nephew, gay or otherwise. Suzanne is torn and must decide what she wants.

For those of us who believe a healthy baby is a blessing whether heterosexual or homosexual, we might just say "Big deal, have the baby." But the movie does bring up some interesting con-

siderations that have probably never been faced before: what could a parent provide—besides unconditional love and support—that would prepare the child for life as a homosexual? This is certainly uncharted waters for any parents. The default has always been heterosexual—raise your children expecting them to be heterosexual and then change course if you later (usually in the child's adult life) find out you were wrong. But what damage does a parent do by raising a gay child as a straight child? What if you knew your child was gay from the get go? How would you prepare him/her for a world with a notwithstanding clause?

This film was a little too "Movie of the Week" for my tastes but it did get me thinking. This movie would be great to watch with a group of friends you could have a heated discussion with afterwards.

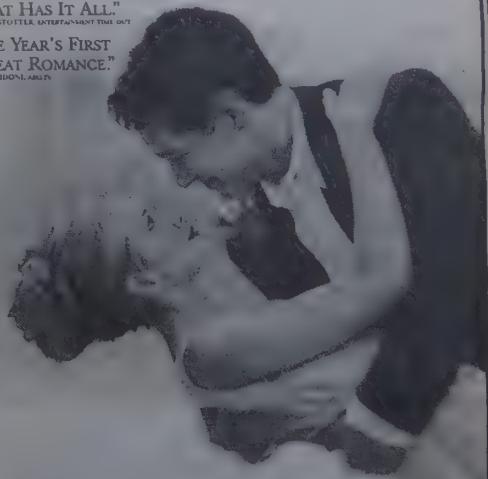
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PG-13

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GREASE (Re-Release) (PG) 1:30 4:15 7:20

MAN IN THE IRON MASK (PG) not suitable for younger children 9:45

WAG THE DOG (ULTRA STEREO) (PG) 1:30 4:15 7:20

MOUSEHUNT (ULTRA STEREO) (PG) 1:30 4:15 7:20

BORROWERS (G) 2:00

WESTMALL

West Edmonton Mall 444-1242

TITANIC (PG) THX Fri Sat Sun 2:00 8:00 Mon

Wed Thu 8:00 not suitable for younger children

000 COUPLE 2 (PG) coarse language Fri Sat

Sun 1:30 3:30 7:00 9:30 Mon Wed Thu 7:20

9:30

CITY OF ANGELS (PG) Fri Sat Sun Tue 1:00

3:45 7:10 9:50 Mon Wed Thu 7:10 9:50

PARADISO

10233 Jasper Ave. 438-1307

TITANIC (PG) THX Fri Mon Tue Wed Thu 8:00

Sat Sun 12:00 4:00 8:00 not suitable for younger children

WESTMOUNT CINEMA

111 Ave. & Groat Rd. 455-8726

\$6.50 GENERAL ADMISSION
\$3.00 CHILDREN & GOLDEN AGE
\$4.00 TUESDAYS & MATINEES

CITY OF ANGELS (PG) Fri Mon Tue Wed Thu 7:00 9:45 Sat Sun 1:00 3:45 7:00 9:45

TITANIC (PG) not suitable for younger children

Fri Mon Tue Wed Thu 8:00 Sat Sun 2:30 6:00

MAJOR LEAGUE 3 (PG) Fri Sat Sun 1:20 4:00 7:00 9:45 Mon Wed Thu 7:00 9:45

GOOD WILL HUNTING (14A) coarse language throughout 12:45 3:30

REVENGE (14A) coarse language throughout 12:45 3:30

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MAJOR LEAGUE 3 (PG) Fri Sat Sun 1:20 4:00 7:00 9:45 Mon Wed Thu 7:00 9:45

GOOD WILL HUNTING (14A) coarse language throughout 12:45 3:30

REVENGE (14A) coarse language throughout 12:45 3:30

FILM

story about a family forced to survive together against overwhelming odds. Look for cameos from some of the original cast members. ********

MERCURY RISING Bruce Willis (The 5th Element) plays Art Jeffries, a bitter FBI agent (what a stretch) who takes it upon himself to protect an autistic boy (Mike Hughes) who has accidentally solved an encrypted code planted by a top secret government agency. Alec Baldwin (The Edge) plays Lt. Colonel Nicholas Kudrow, head of the ultra-hush-hush National Security Agency. Kudrow will stop at nothing short of the boy's death to ensure his agency's new code—designed to communicate with secret agents in the field—remains intact. Jeffries ignores orders from his superiors in order to help the boy, sending police and the NSA on an action-packed chase across Chicago. There's nothing original here aside from Willis, thankfully leaving his usual smarmy attitude behind. He plays it straight and for it his character is far more believable and likable. Baldwin, however, is completely over-the-top, but his antics add some menace to this formula thriller. *******

MY GIANT Billy Crystal tugs at the heart strings in this surprisingly sweet comedy. Crystal plays Sammy, a talent agent who has sacrificed family for career. His work takes him to Romania, where he discovers Max: a 7'7" giant played by NBA player Gheorghe Mureșan. Crystal sees his meal ticket and convinces Max to come to America with the promise of movie stardom and a reunion with his long-lost love. The comedy is gentle and genuine, but it's the touching relationship of this Mutt 'n' Jeff team that makes My Giant loom large. This is good family entertainment with humor and heart. ********

ODD COUPLE II It almost seems redundant to say Jack Lemmon and Walter Matthau have reunited as Felix and Oscar: they've been teaming up as similar characters in several movies of late. But Matthau and Lemmon give these much-loved characters a distinct and instantly recognizable quality. It doesn't hurt to have Neil Simon write an original screenplay. And though this script is somewhat limp and forced, there's enough friction and laughs as Felix and Oscar stumble into misadventure after they reunite for a cross-country trip to attend the wedding of their respective daughter and son. *******

SPECIES II Aside from the attractive presence of Alberta's own Natasha Henstridge as a beautiful but deadly alien in Species, there was little but the usual special-effects gore to offer in the original. So why not rehash that flimsy premise? It's the Hollywood way, after all: this time a trio of astronauts on a maiden expedition to the red planet

bring back—you guessed it—alien DNA. It will quickly find its way into the astronauts' bloodstream and the by-now randy space travelers will spread the demon seed, quickly hatching alien offspring. Henstridge returns as Eve; a half-human, half-alien science experiment under heavy scrutiny and security until she's needed to telepathically link with the new alien host. Michael Madson (Reservoir Dogs) is back as the man tapped by the military to track down the beast. He looks embarrassed in this one-dimensional role and he should be. As in the first movie, little thought was given to character or dialogue—and nudity aplenty is used to fill the large holes in the plot. ******

Todd James hosts *A Minute at the Movies*, heard daily at 25 a.m., 9:25 p.m. and 5:55 p.m. on K-97.1. Also, catch Todd on 11 News Fridays at 10 p.m.

VUE Ratings

Awful
Bad
Poor
Good
Very Good
Excellent

Todd James hosts *A Minute at the Movies*, heard daily at 25 a.m., 9:25 p.m. and 5:55 p.m. on K-97.1. Also, catch Todd on 11 News Fridays at 10 p.m.

CINEPLEX ODEON CINEMAS

TALKING MOVIE LISTINGS
444-2222

Screenings effective
FRI, Apr. 17 - THU, Apr. 22, 1998.

KATON CENTRE CINEMAS
31 St. W. Phone 1-871-36 6-162 Ave., #210-212

CITY OF ANGELS PG

Daily 12:35-1:45 7:10-9:50 PM. No 7:10 show on Apr. 22. Presented in Digital Theatre Sound

OBJECT OF MY AFFECTION MA

Daily 1:05-1:55 7:20-10:00 PM. No passes accepted

Coarse language

NIGHTWATCH TBA

Daily 1:45-2:45 9:00-9:40 PM. No 7:00 show on Apr. 22.

SPECIES 2 TBA

Daily 1:45-2:35 7:35-10:10 PM. Presented in Digital Theatre Sound. Sexual content & gory scenes

MERCURY RISING 14A

Daily 1:25-3:45 7:30-9:50 PM. Violent scenes. No 6:30 PM show on Apr. 18. SPECIAL SNEAK PREVIEW OF SLIDING DOORS (14A), AT 7:00 PM ON APR. 18. Stay as our Guests for GOOD WILL HUNTING! Coarse language throughout

GOOD WILL HUNTING PG

Daily 6:30-9:10 PM. No 7:10 PM show on Apr. 18. Stay as our Guests for GOOD WILL HUNTING! Coarse language throughout

WHITEMUD CROSSING PG

4211-16 Street #424-3404

REDUCED MAT 7:30-11:30 TUES 15+

THE APOLLO PG

Daily 6:30-9:00 PM. Mat SAT SUN 12:30-3:15 PM

NIGHT WATCH PG

Daily 7:00-9:45 PM. Mat SAT SUN 12:45-3:30 PM

LOS 45 PG

Daily 6:30-9:30 Mat SAT SUN 1:00-4:00 PM. Frightening scenes. Presented in Digital Theatre Sound.

MERCURY RISING PG

Daily 7:00-10:15 PM. Mat SAT SUN 1:00-4:15 PM. Presented in Digital Theatre Sound.

GOOD WILL HUNTING PG

Daily 7:00-10:15 PM. Mat SAT SUN 1:00-4:30 PM. No passes accepted. Coarse language

PRIMARY COLORS PG

Daily 9:15 PM. Coarse language

MERCURY RISING MA

Daily 7:00-10:15 Mat SAT SUN 1:00-4:15 PM. Presented in Digital Theatre Sound.

OBJECT OF MY AFFECTION MA

Daily 7:15-10:00 Mat SAT SUN 1:00-4:30 PM. No passes accepted. Coarse language, sexual content

WILLAGE TREE MALL PG

Gervais Rd. & St. Albert Trail, St. Albert #150-1212

ANY FILM 14A

TIFFERS TUES 12:30 PM

SPECIES 2 MA

Daily 8:00-10:30 Mat SAT SUN 1:00-4:40 PM.

SCALPERS PG

Daily 7:00-9:45 Mat SAT SUN 1:00-3:30 PM.

Not suitable for young children.

MURKIN RISING PG

Daily 7:00-10:15 Mat SAT SUN 1:00-4:00 PM.

Violent scenes.

THE IRON MASK PG

Daily 7:00-9:45 Mat SAT SUN 1:00-4:15 PM.

Course language.

CITY OF ANGELS PG

Daily 6:50-9:10 Mat SAT SUN 1:00-4:10 PM.

Frightening scenes.

ICE STORM PG

Daily 7:00-9:45 Mat SAT SUN 1:00-4:15 PM.

Violent scenes. Presented in Digital Theatre Sound.

MERCURY RISING PG

Daily 9:50 PM. Mat FRI SAT SUN 5:10 PM. Violent scenes.

PAULIE PG

Daily 1:10-3:30 8:50 PM. Mat SAT SUN 3:20 PM.

Violent scenes. Presented in Digital Theatre Sound.

MAJOR LEAGUE PG

Daily 1:30-2:30 9:30 PM. Mat FRI SAT SUN 3:20 PM.

Violent scenes. Not suitable for young children.

BEST OF THE BEST PG

Daily 8:00-10:30 Mat SAT SUN 1:00-4:30 PM.

Violent scenes. Coarse language.

TITANIC PG

Daily 8:00-10:30 PM. Mat SAT SUN 12:00-4:20 PM.

Not suitable for young children.

CINEMAS 6 PG

WENY COMMUNICATIONS PHASE 1, ENTRANCE #4 - 444-1331

AMY FILM 12

OPEN NIGHTLY 6:00, MATINEES SAT/SUN 12:30 PM.

ANASTASIA PG

Mat SAT SUN 1:00-3:45 PM.

L.A. CONFIDENTIAL PG

Only 6:30-11:15 PM

Brutal violence throughout, coarse language.

SPICE WORLD PG

Daily 6:15 PM. Mat SAT SUN 1:00-3:30 PM.

Violent scenes.

POUSE HUNT PG

Mat SAT SUN 2:00-4:00 PM.

Replacement Killers

Daily 7:15-9:45 PM. Brutal violence throughout.

FLUBBER PG

Daily 7:00 PM. Mat SAT SUN 4:00-4:15 PM.

Newton Boys

Daily 7:00 PM. Mat SAT SUN 4:00-4:15 PM.

Violent scenes.

REVENGE OF THE TEENAGE WEREWOLF PG

Daily 7:00 PM. Mat SAT SUN 4:00-4:15 PM.

Violent scenes.

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Daily 7:00 PM. Mat SAT SUN 4:00-4:15 PM.

Violent scenes.

LISTINGS



He's a Pal o' mine... Guitars/singer Trent Buhler and the rest of Pal Joey will take the stage at the Rev Apr. 18, along with guests Spell Five. The Edmonton-based band are still the city's reigning alternarock darlings. Expect to see a few devoted fans and a Who's Who of the Edmonton music scene in the audience.

Every FRI: In the Velvet Underground Funkalicious. Every SAT: Groovy Train
THE MARQ 10018-105 Street, 415-5084, every THU: Gothic Industrial. Every FRI Club Classics. Every SAT ELEVATE. Every SUN: Pyjama party

MORAGE 10018-105 Street. Every THU: Ladies Night with DC & the Fix Mixx
NEW CITY LIKWID LOUNGE 10161-112 Street, 433-4578.

RED'S WEM, 481-6420. Every FRI: Red's Power Party. SUN-FRI: Kenny K's Sounds of the Past & Present. Every FRI: Power Party with DJ Kenny K. & Jungle Jay. Every SUN: Hypnotist

ROCK CENTRAL STATION Kingsway Inn, 10812 Kingsway Ave, 479-4266. Every SUN: Jam Night

THE ROOST Private Member's Club, 10345-104 Street, 426-3150. Every MON: DJ Big Daddy. Every TUE: DJ Bryan the Big Mac. Every WED: DJ Latin Lover. Every THU: DJ Dark Daddy. Every FRI: Down-DJ Weena Love. Every FRI: Up-DJ Alvaro. Every SAT: Down-DJ James. Every SAT: Up-DJ Code Red. Every SUN: DJ Who the @#? is Alice.

SPORTS CLUB 5706-75 Street, 413-8333. Every Night: Dancing with DJ G
URBAN LOUNGE 8111-105 Street, 439-

3388. FRI 17-SAT 18: Welcome

THE VIPER ROOM 10148-105 Street, 420-0695, doors open 9:00 PM; free cover before 10:00 PM. Every THU: Urban Night. Every FRI: Viper Night welcomes UofA and College Students. Every SAT Ladies Night.

country

DRAKE HOTEL 3945-118 Avenue, 479-3929. Every FRI-SAT: Second Chance Band. Every SUN aft: Second Chance Band

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Avenue, 414-6211. Every MON-SAT: Live Blues/Country During Happy Hour. Every SUN aft: Blues/Country Jam Session

MUSTANG SALOON 16648-109 Avenue, 444-7474. Every TUE: TV Vocal Search. THU 16-SUN 19: Wild Ride. WED 22-SUN 26: Stacie Roper Band.

RANCHMAN'S 15540 Stony Plain Road, 483-1100. Every MON-TUE: DJ Phil

WILD WEST 12912-50 Street, 476-3388. Every SAT aft: Jam. Every TUE: Jam. Every THU: Free Dancing Lessons. THU 16-SAT 18: Eli Barsi. TUE 21-SAT 25: Brett Barrow.

TIX ON THE SQUARE -

COMMUNITY ARTS INFORMATION CENTRE OFFERING ALL TICKETMASTER SERVICES, ARTS INFORMATION AND RUSH (HALF PRICE) TICKETS AS AVAILABLE

IN THE HEART OF THE NEW ARTS DISTRICT IN CHANCERY HALL, MAIN FLOOR.
INFO: 420-1757/988-3873

HOT LINE RUSH...

Rush tickets are discounted 50% and are available on the day of the performance only.

*Citadel: Master Class. Rush Tix available for some performances.

*Festival Place: Rita Chiarelli, Apr. 19, 7:30 pm.

*Stage Polaris: Eat Like A Child, until Apr. 26. Evenings and matinees, advance Tix also available.

*ESO Concert, The Lighter Classics, Springtime in Spain with Canadian violinist Corey Cerovsek, at the Winspear Centre, Apr. 16, 8 pm.

ADVANCE TIX...

*Wednesdays at Winspear, noon hour concert series. Apr. 22, 29.

*Sundays at Three: Pipe Organ Concert with the Edmonton Children's Choir, Apr. 19 at All Saints Anglican Cathedral, 3 pm. Featuring Edmonton organist Jeremy Spurgeon and the Edmonton Children's Choir.

*Written of Spring: A Celebration of the Spoken Word. The Centennial Theatre, Stanley A. Milner Library. Celebrate Canada Book Day. Award winning writers Robert Hiles, Paulette Dubé and Tim Bowring reading from their works, and members of the League of Canadian Poets. THU 23, 7:30 pm.

*New Music Concert Series, Roger Admiral in recital with friends. Apr. 18, 3 pm. At Convocation Hall, U of A.

TIX On the Square also sells tickets for all TicketMaster events.

Open daily except Sundays. Hours: Mon 9:30-2 p.m;

Tue-Fri 9:30 a.m.-6:00 p.m.; Sat 9:30 a.m.-2 p.m.

jazz

BLACK DOG 10425-82 Avenue, 439-1082. Every SUN: Root Down-Live Acid Jazz.

CHAPTERS WEST 9952-170 St., 487-6500. SAT 18: Kiss 'n Tell

DEVILLIN'S 10507-82 Avenue, 437-7489. Every MON: Kiss & Tell-Live Jazz Trio. Every THU: Acid jazz

DON JOHNSTON'S 10220-103 Street, 414-0261. Every MON: Ubiquitous Orchestra

FARGOS 10307-82 Avenue, 433-4526. Every WED: Live Jazz

GOODFELLOWS 10160-100A Street, 428-8887. Every FRI-SAT: Brett Miles

GRANT MACEWAN John L Haar Theatre, JP Campus, 10045-156 Street, 497-4436. MON 6: The Evening of Big Band Jazz

IRON BRIDGE 12520-102 Avenue, 482-5620. Every SAT: Brunch at the Bridge, 12:30-3PM. SAT 18: Helen Nolan (vocal), Charlie Austin (piano), SAT 25: Judy-Anne Wilson (vocals), Andrew Glover (piano).

LA RONDE Crown Plaza, 10111 Bellamy Hill, 428-6611. Every THU: John Fisher (vocal, flute, piano), Every FRI & SAT John Fisher (keys, vocal) & Christine BECQ (vo-cals)

LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail South, 437-6010. MON 20-SAT 25: Mark McGarrigle

PRADERA RESTAURANT Westin Hotel, SUN 19: Tom Gilroy. SUN 26: Randy Mueller.

SORRENTINO'S 10162-100 Street, 424-7500. FRI 17-SAT 18: Sheri Harrington with Peter Scottie.

DON JOHNSTON'S Under the Boardwalk, 10220-103 Street, 414-0261. Every MON: Big band night, featuring the 9-piece Ubiquitous Orchestra.

WINSPEAR 4 Sir Winston Churchill Square, 428-1414, SUN 19(8 pm): Sheri Harrington with the Tommy Banks Big Band.

YARDBIRD SUITE 10203-86 Avenue, 432-0428. Every last TUES of each month: Vocal Night. FRI 24: Day & Taxi. SAT 25: Del Doko Quartet.

ZENARI'S ON 1ST 10117-101 Street, 425-6151. FRI 24: Mike Gillespie

25: A.J.

ROSE & CROWN Sheraton Grand, 428-7111. Every TUE-SAT: Lyle Hobbs

SHERLOCK HOLMES ON WHYTE 10341-82 Avenue, 433-9676. Every WED & SAT (aft): Robert Walsh & Farley Scott

pop & rock

ALBERTA COLLEGE CONSERVATORY 10050 Macdonald Drive, Muttart Hall, 428-1851, ext 229. FRI 17 (6-9 pm): Jann Arden

AMY'S SPORTS PUB 360 Saddleback Road, 433-3833. Every SAT: the KGB

THE ARDEN 5 St. Anne St., St. Albert, 459-1542. THU 16-THU 23: The Rotary Music Festival

BILLY BUDD'S 9839-63 Avenue, 438-1148. Every THU: Brass Monkey Open Stage Jam Session hosted by John Armstrong. THU 16: Rachelle Van Zanten. THU 23: Kevin Cook.

JOCKEY CLUB 9227-111 Avenue, 414-2622. THU 16: Dead Mans Train (members of Disciples of Power). FRI 17: Dead Mans Train, Striptease. SAT 18: Dead Mans Hard Rock Jam, The Squidz, Double Cross

MARIO'S 4990-92 Avenue, 466-8852. Every THU-SAT: Rare Occasion

POWERPLANT U of A, 492-2048, 451-8000. Open to U of A Students, Staff & Alumni & their Guests.

RAY'S RESTAURANT & J.C.'S GAMES ROOM 15211-111 Ave., 486-3390. SUN 19(7-10): Sunday Night Showcase Acoustic Acts, Singers, Storytellers & New Talent - hosted by Darrell Barr

RED'S WEM, 481-6420. Every SAT: Red's Rebels. Every SUN: Jam Night.

URBAN LOUNGE 8111-105 Street, 439-3388. FRI 17-21: Welcome. FRI 24-SAT 25: 100 Watt Bub

ZAC'S PLACE 9855-76 Avenue, 439-1901. Every TUE & FRI: Open Jam

showbars

109 DISCOTHEQUE 10045-109 Street, 433-3476. Every SUN: Talent Show/Dance requests. Every MON: DJ Jam, Open Booth

EVERY TUE: Gothik, Industrial, Klassisks with nirofely. Every WED: Pum House with Corey Payne. Every THU: Male stripper. Every FRI: 109 Dancers. Every SAT: Fetish & Fantasy. SAT 18: Passion Fruit Dancefest. SAT 25: Female Impersonators starring Weena Luv and her Ugly Sisters.

TUE 28(midnight): Vampire Fetsch

piano bars

THE LONDON BRIDGE PUB & EATERY 7704-104 Street, Calgary Trail South, 431-1748. THU 16-SAT 18: A.J. THU 23-SAT

PASS FOR 2 B 4 10 PM

75% STRAIGHT - 25% GAY - EVERYONE COOL
OPEN 7 DAYS 8 PM - HAPPY FRIDAYS 4-8 PM

HER DEBUT EDNA MUFFIN AND MALE STRIPPER
TOP 40 DANCE SHOW 10:30 PM - STRIP 11:30 PM

FRIDAY THE HOUSE OF HEAVEN WITH DJ DRAGON AND ANDY POCKETT
NEW BEATS... GO GOS DRESS CODE - COLOR BLIND AND DIVINE

SATURDAY PASSION FRUIT DANCE FEST ALL NITE 12 DISCS EXPLODE

SUNDAY JAZZY & BRENDA'S TALENT SHOW \$50 - PRIZE 10:30 PM

MONDAY D.J. WARS OPEN BOOTH 9:3 AM WITH THE MINCE VINCE BAR CHALLENGE

TUESDAY NIK ROFFELLA IS BACK WITH GOTHIC SANCTUARY

WEDNESDAY BREAKBEAT VS. HOUSE PUMP

THURSDAY STRIPPER AUDITIONS

FRIDAY COMING UP! THE REDNECK RAVE

SATURDAY GET FISH SHOW

SUNDAY FEMALE IMPERSONATORS

MONDAY VAMPIRE FANTASY RITUAL

TUESDAY 109 DISCO

WEDNESDAY 109 DISCO

THURSDAY 109 DISCO

FRIDAY 109 DISCO

SATURDAY 109 DISCO

MICKEY FINN'S taphouse

EVERY SUNDAY OPEN STAGE NIGHT
with EVERETT LAROI

MOLSON MONDAY
Pints: \$3.00
"Big Wave": \$4.80

CUERVO ESPECIAL TEQUILA TUESDAY
Shots: \$2.70
Cocktails: \$3.20
Corona \$3.00
Sol: (500 ml) \$4.25

BIG ROCK WEDNESDAY
Pints: \$3.00
Jugs: \$9.00
20¢ Wings

'GET BITTEN'
THURSDAY

Flanagan's
\$3.00 Pints
\$9.00 Pitchers

FRIDAY
Shooter Specials
All Day

SUNDAY
Import Draft &
Bottles On Special

MICKEY FINN'S taphouse

Mickey Finn's
Taphouse
Open Daily
3 PM - 3 AM
10511 82 Avenue

FOOD

Restaurants

Fax your FREE listing
to 426-2889

ICON LEGEND

- Breakfast
- Brunch
- Lunch
- ↑ Late Night
- ◎ Patio
- Take-out
- Free Parking
- \$ Up to \$10 per*
- \$\$ \$10-\$20 per*
- \$\$\$ \$20-\$30 per*
- \$\$\$\$ \$30 per & up

*Price per person, bev. & tip included

ALTERNATIVE

Café Mosaics (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. Live music on Wednesdays. ○ ● ○ ● \$

Oly Onions (10332 Whyte Ave., 434-OLYS) Offering the only 'original' Poutine with real ingredients. And the largest and best onion cake on the Ave. ○ ● ○ ● \$

Route 99 Diner (8820-99 St., 432-9968) 50s diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. ○ ● ○ ● \$-\$

BAKERIES

Mr. Samosa (9630-142 St., 451-5687) A creative East Indian snack shop known for their samosas. The bakery specializes in chevra, ghantra, samosas, nan, and rottie, Indian sweet maker.

Skopek's Bagel Shop (10115-104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am-5 pm Mon-Fri.

BISTROS

Bistro Praha (10168-100A St., 424-4218) The first European café since 1977 and still the only one. ○ ● ○ ● \$-\$

Café Select (10018-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 12 years. Drop in for martinis, cocktails or a glass of wine. ○ ● ○ ● after 6 pm

Lola's Restaurant and Martini Bar (8230-103 St., 436-4793) Sensual dining experience, lunch, brunch, dinner, dare to have it all. ○ ● ○ ● after 6 pm, \$-\$

Manor Café (10109-125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. ○ ● ○ ● \$-\$

Mates Urban Bistro (8223-104 St., 431-0179) The first European Bistro since 1996 and still the

only one. Radegast on tap. ○ ● ○ ● \$-\$

Sweetwater Café (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious health conscious dishes made fresh. Experience the ultimate brunch Saturday and Sunday, or drop by in the evening for wine and one of our speciality pastas. ○ ● ○ ● \$-\$

CAFES

Aroma Borealis (Coopers & Lybrand Building, 211, 10130-103 St., 944-9693) Designer sandwiches, Latte, Cappuccino, Great Coffee, Fabulous Desserts by Skopek's Bake Shop. ○ ● ○ ● \$-\$

Benny's Bagels Café On Whyte (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. We have catering and a deli available. Check out our patio for the hot summer days. ○ ● ○ ● \$-\$

Benny's Bagels Café On Whyte (8409-112 St., 413-4879) Specialty coffees, full menu, catering, desserts, daily specials. ○ ● ○ ● \$-\$

Breadstick Café (10159 Whyte Ave., 448-5998) Open 24 hrs, licensed. Catering. ○ ● ○ ● \$-\$

Java World (10331 Whyte Ave., 432-7560) A comfortable, relaxing atmosphere, with excellent desserts, wraps, Rocky Mountain Sandwich, fantastic vegetarian sandwiches, providing a full menu with a large unique and traditional coffee menu. Try our Chai tea (a tea of discovery). Catering is available. Live music Thursdays, free parking at the Commercial Hotel. ○ ● ○ ●

Juliano's Restaurant and Cappuccino Bar (11121-156 St., 451-1117) Wonder food and prices Mama would love! Fast lunches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! ○ ● ○ ● \$-\$

Katmando Coffee Café (201, 10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert. The friendly neighbourhood ambience creates a pleasant inviting environment that encourages conversation... similar to the early coffee houses of Europe, updated to reflect the contemporary lifestyle of today's coffee and jazz connoisseur. Gourmet Coffees, Speciality Coffees (both hot and cold), Espresso and light lunch food items. ○ ● ○ ● \$-\$

Makapakafe (13042 - 50 St., 413-4165) No place like it in N.E. Edmonton. A huge variety of special coffees, nachos, sandwiches, wraps. Providing a spacious environment for an evening out. Great desserts, too. ○ ● ○ ●

Misty On Whyte (104588 - 82 Ave., 433-3512) Specialty & European coffees, breakfast buns & bagels, home-made soups, sandwiches, bagel melts, lasagne & more! \$3.95 lunch special everyday. Smoking and non-smoking areas. ○ ● ○ ●

Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily Liquor and food specials. Catering. ○ ● ○ ● \$-\$

Remedy (8631-109 St., 433-3096) Fresh food, cheap beer, warm and funky atmosphere, two pool tables. Lots of free parking beside The Movie Studio. Sun-Thu 8-1 pm; Fri-Sat 9-2 pm.

Sugar Bowl (10922-88 Ave., 433-8369) The esoteric & eclectic café. Full espresso bar, fresh baking daily, daily hot specials, live entertainment.

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best Jambalaya and gumbo in the province. ○ ● Sun ○ ● \$-\$

Da De O (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. ○ ● \$-\$

Louisiana Purchase (10320-111 St., 420-6779) Higher-end style of cooking from the Bayou and great atmosphere. ○ Fri/Sat ○ ● \$-\$

NOW HIRING GOOD COOKS & SERVICE PEOPLE

CANADIAN

Applebee's (13006-50 St., 475-6100 & 10330-108 St., 421-1600) Their diverse, 60-item menu is revised twice a year and is tailored to local tastes and appeals to all ages. ○ ● Sun ○ Fri/Sat ○ ● ○ ● \$-\$

Barb and Ernie's (9906-72 Ave., 433-3242) One of the best mom and pop operations in the city. ○ all day ○ ● ○ ● \$-\$

Billards Club (2 fl., 10505-28 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers and mugs of ale. ○ ● ○ ● \$-\$

Bones (10220-103 St., 421-4747) Known as the place for ribs—on the Boardwalk. ○ ● ○ ● \$-\$

David's (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south side of town. ○ ● ○ ● ○ ● \$-\$

The Garage Burger Bar and Grill (10242-106 St., 423-5014) The best home-made burgers with daily lunch special at student-friendly prices. ○ ● ○ ● \$-\$

The Grinder (10957-124 St., 453-1709) For a casual fine dining experience, we've been one of Edmonton's favourite restaurants for over 17 years. ○ ● ○ ● ○ ● \$-\$

High Level Diner (10912-88 Ave., 433-0939) Wholesome and health-conscious—known for their tasty hummus and veggie burgers. ○ Mon-Fri 8 am, Sat/Sun 9 am ○ Fri/Fri Sat ○ ● ○ ● \$-\$

Insomnia Pub (5552-Calgary Trail South, 414-1743) Great prices, great food, let us surprise you with how cool our place is.

Keegan's (8709-109 St., 439-8934)

At any hour, the last word in Huevos Rancheros. ○ ● 24 hrs ○ ● ○ ● \$-\$

Larry's Café (6, 10018-82 Ave, 414-6040) Best breakfasts and lunches on the south side. Cheap prices! ○ Mon-Fri 8 am, Sat 9 am ○ ● ○ ● \$-\$

Nellie's Tea Shoppe (12606-118 Ave., 452-9429) Edmonton's best kept secret on the north side.

Featuring all home-made meals.

Specializing in traditional English high tea and gourmet evening meals. ○ ● ○ ● \$-\$

The Raven (10338-81 Ave., 431-1193) An eclectic selection of "wood fired food" featuring Old Stratcona's best steaks and oven roasted chicken. Don't forget to try our "new" baked oysters. See you soon! ○ ● ○ ● \$-\$

Rosie's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. ○ ● ○ ● ○ ● \$-\$

The Sidetrack Café (10333-112 St., 453-1326) Whether you like succulent steak, decadent eggs benedict in the morning or late-night chicken wings, the Sidetrack Café's kitchen will do it for you.

○ ● ○ ● ○ ● \$-\$

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes—pizza, stir-fries, pasta and more. ○ Fri/Sat ○ ● ○ ● ○ ● \$-\$

Unheeded Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. ○ ● ○ ● \$-\$

Von's Steak and Fish House (10309-81 Ave., 439-0041)

Alberta beef at its best and great seafood, too. ○ ● ○ ● ○ ● \$-\$

Zac's Place Café and Pub (Frt. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day breakfasts. ○ all day ○ ● ○ ● ○ ● \$-\$

CHINESE

Man's Café (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stir-fry. ○ Fri/Sat ○ ● ○ ● \$-\$

EAST INDIAN

Jewel of Kashmir (7219 - 104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement & glamour of India. For an extraordinary experience, there's only one place. Indian cuisine at its best.

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river view. ○ Fri/Sat ○ ● ○ ● \$-\$

EUROPEAN

Continental Treat (105660-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet

Gourmet meal a phone call away

By MAUREEN FLEMING

ON THE SCENE for the past four years, 4 Dining has gained a reliable reputation for delivering restaurant meals to your door—usually on time and at the right temperature. (But then, what else are microwaves for?)

One call to 4 Dining allows you to order from a variety of restaurants in the city, depending on your postal code. All of the restaurants are well-known for excellent food, so you don't have to worry about quality. Every type of food is available, including American, Vietnamese, Continental, Hungarian, Asian, Cajun...

comfortable atmosphere. ○ ● ○ ● \$-\$

GREEK

John's Café on 124 Street (10337-124 St., 482-1271) Great breakfast and lunch during the day and Greek cuisine from 5:00 pm. ○ ● ○ ● ○ ● \$-\$

Koutouki Taverna (10704 - 124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. See you there!

Syrtaki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. ○ ● ○ ● \$-\$

Yiannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere that will entertain young and old. ○ Fri/Sat ○ ● ○ ● \$-\$

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, family-style dining and one of Edmonton's best-kept secrets. ○ ● ○ ● \$-\$

Chianti (10501-82 Ave., 439-9829) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. ○ Fri/Sat ○ ● ○ ● \$-\$

Flore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. ○ ● ○ ● \$-\$

Frank's Place - Pacific Fish (10020-101A Ave., 422-0282) Situated 1/2 a block from Churchill Square and Summer Festival fun!! An extensive Italian and seafood menu, friendly efficient service, and generous portions ensure a return visit. ○ ● Mon-Fri, Dinner \$-\$ Mon-Sat, ○ ● ○ ● \$-\$

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song—featuring Giovanni himself when he breaks into a heart-stopping aria. ○ Mon-Fri, dinner weekends ○ ● ○ ● \$-\$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh, imaginative dishes. ○ Mon-Fri, ○ ● ○ ● \$-\$

La Casa Toscana (8327-112 St., 432-7275) Located in a great old house just north of College Plaza, offers fine dishes. ○ Mon-Fri, ○ ● ○ ● \$-\$

Rigoletto's Café (10044-101A Ave., 429-0701) Italian/continental spot on Rice Howard Way—lunch, dinner or late snacks. ○ ● ○ ● \$-\$

Shockey's (7623 Argyll Rd., 426-8983 & 10310-103 St., 424-8657) Real food, real fast. Terrific Italian dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. ○ ● ○ ● \$-\$

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. ○ ● ○ ● \$-\$

The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. ○ Fri/Sat, ○ ● ○ ● \$-\$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. ○ ● ○ ● \$-\$

Zenari's on 1st (10117-101 St., 425-6151) Humble, artsy hang-out

essentially anything your taste-buds desire is to be found.

Basically, what you get is exactly the same, dish for dish, as those served in the restaurant.

The complete menus of each restaurant are printed in the 4 Dining brochure. There is a minimum \$12 order and a \$2.50 delivery charge. Menu prices are the same as those charged in the restaurant.

Wine is also available for delivery. So go ahead, invite the guy or girl of your dreams for dinner. Call up 4 Dining and voilà! (And you never knew you could cook...).

To get a 4 Dining brochure, call 944-9933.

with appetizing combinations of soup, sandwiches and pasta. ○ Sat, ○ ● ○ ● \$-\$

JAPANESE

Furasato (10012-82 Ave., 439-1335) Cozy Restaurant featuring a choice selection of meals from the Land of the Rising Sun. ○ ● ○ ● \$-\$

Mikado (10061-116 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. ○ ● ○ ● \$-\$

Osaka (10511-82 Ave., 944-1388) Good affordable sushi and other authentic specialities on Whyte Ave.

MEXICAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighborhood, perfect for your next fiesta. ○ ● ○ ● \$-\$

Lone Star Café (11811 Jasper Ave., 488-4330) Canada's only authentic Texas Restaurant. ○ ● ○ ● \$-\$

PIZZA

Funky Pickle (10441-82 Ave., 433-3865) Neatly baked away on Whyte, offers tasty slices every time. Best Pizza Edmonton Journal, 1996, 97; Edmonton Journal 4-star rating. Take advantage of their free delivery. ○ ● ○ ●

Miami Pizza (8424-109 St., 433-0723) Edmonton's famous pizza since 1985, offers tasty home-made pizza. Dine in, free delivery. 15% off. ○ ● ○ ● \$-\$

Pharos Pizza (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye, it's our specialty. We also offer small dishes for individuals. ○ ● Fri/Sat, ○ ● ○ ● \$-\$

THAI

Bua Thai Restaurant (10049-111 St., 482-2277) Thaialan's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton has already been compared with international standards by local and international visitors alike. 11 am-10 pm Mon-Fri; 4 pm-10 pm Sat-Sun. ○ ● ○ ● ○ (all days) \$\$\$

The King and I (8208-107 St., 433-2222) The King is back! Amazing selection of dishes—spicy and flavorful. Good enough for the Rolling Stones. ○ Mon-Fri, ○ ● ○ ● \$-\$

Krua Wilai Thai Restaurant (Sterling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available. ○ free after 6pm. ○ ● ○ ●

UKRAINIAN

Pyrogi House (12510-118 Ave., 454-7880) Pyroges and cabbage rolls—just like Baba used to make. ○ ● ○ ● \$-\$

VIETNAMESE

Bach Dang (7808-104 St., 448-0288) Vietnamese Noodle House. ○ ● ○ ● \$-\$

Oriental Noodle House (10718-101 St., 426-5068) Authentic Vietnamese food in a family-oriented environment. ○ ● ○ ●

LISTINGS

art galleries

Shows openings, events, happenings

ART BEAT GALLERY & FRAME Pelican Place, 8 Mission Ave., St. Albert, 459-3679. www.artbeat.ab.ca. New to the gallery: painter John Burrow, Dean Reeves, Jeanne Findlay et al. **ARTISTS' BOREALIS:** Edmonton area artists, including Jerry Heine, Isabel Levesque, Audrey Pfannmuller, Don Sharpe, Carol Ham Chang, Sophie Podyhulya Shaw et al., oils, water colors, figurative, and landscape works. Apr. 17-May 16. Opening reception: FRI, Apr. 17, 7-10 PM, SAT, Apr. 18, 1-4 PM.

EDMONTON ART GALLERY 2Sir Winston Churchill Sq., 422-6223. **THE POOLE FOUNDATION GIFT:** Permanent Collection Exhibition.**DRAGON TANGO:** A multimedia performance art installation by Amanda Scott and David Tomlinson, that integrates sculpture, music and dance. Two enormous dragon 'soundscapes' - an Eastern and a Western dragon that have been built entirely of objects found in Tokyo landfills; and Tamashii no Kodama - a curtain created of discarded kimonos, each object has been selected by the artists for its potential to create sound, and for its visual impact. Performances: FRI (7 PM) Apr. 17, 24, May 1, 8 15; SUN (4 PM) Apr. 19, May 3, 10, 17.**DISTURBING ABSTRACTION: CHRISTIAN ECKART:** The first retrospective exhibition of abstract painter Christian Eckart. A selection of Eckart's iconic-like constructed paintings (where he combines gold with industrial materials - Formica, steel and aluminum) he addresses issues of beauty, subtlety, and spiritual, and looks at the legacy of abstract expressionism. Apr. 18-May 31.**Exhibition Walkabout with Christian Eckart:** SAT, Apr. 18, 2 PM. **CHILDREN'S GALLERY: DRAGON TANGO EXHIBITION:** From 1-4 PM, the gallery will offer a wide variety of art related activities for all ages, free with regular admission.**FAB GALLERY** U of A, 1-1 Fine Arts Bldg., 112 St., 89 Ave., 492-2081. **SIGHT SPECIFIC:** Recent paintings of six artists from Western Canada who have established their reputations in the field of descriptive painting. Lynne Crouch, Keith Harder, Even Koch, Glen Sample, Wade Stout, Jim Tanner. Until Apr. 19.**GALLERY WALK** Alberta Craft Council, Bearclaw, Bugera/Kmet, Douglas Udell, Electrum, Front Scot. Spring '98 Gallery Walk: walk through the eight galleries in the 124 Street area, view paintings, sculptures, prints and crafts. SAT, Apr. 25, 10-5 & SUN, Apr. 26, 12-5 PM. **ALBERTA CRAFT COUNCIL GALLERY** 10106-124 St., 488-6611, 488-5900. **THE ELEMENTS: EARTH, WIND, FIRE & CHOCOLATE:** An exhibition showcasing 53 original quilts. Until Apr. 25. **BEARCLAW GALLERY** 10403-124 Street, 482-1204. Featuring Maxine Noel, Roy Thomas, Jane Ash Poitras, Arnold Isbister, and various Knut, West Coast and Navajo artisans. **BUGERA/KMET** 12310 Jasper Ave., 482-2854. **BEFORE THE RIVER:** Grant McConnell's work. Opening reception, artist in attendance, SAT, Apr. 25, 2-5 PM. **ELECTRUM DESIGN STUDIO & GALLERY** 12419 Stony Plain Road, 482-1402. **CRYSTAL PALLET:** Tim & Cheryl Jensen (kiln fused glass); Sharon Cote Whyte (acrylic paintings). Until May 3. **FRONT GALLERY** 12312 Jasper Avenue, 488-2952. Featuring recent water colors of Joanna Moore. **SCOTT GALLERY** 10411-124 St., 488-3619. **METAPHORS:** Abstract paintings by Barbara Atkins, suggest the elements of earth, water, and sky. Until Apr. 21. Recent landscape paintings by Nancy Day. Opening reception, artist in attendance, SAT, 1-4 PM. **WEST END** 12308 Jasper Ave., 488-4892. A solo exhibition by Quebec artist, Bruno Cote. He has been called Quebec's "Magician of Color," 'til Apr. 22. A solo exhibition by Calgary realist Glen Sample. Apr. 23-May 6. Opening reception, THU, Apr. 23, 5-8 pm.**GRANT MACEWAAN COMMUNITY COLLEGE** Jasper Place Campus, 10045-56 Street, Studio 109/113 497-4321. **OPTIK KANDY:** G.M.C.C.'s 1998 Fine Art Grad Show. Painting, drawing, phototext, video and installation. Apr. 25-29. Opening reception SAT, 25, 7-9 pm. Information session on the Fine Art Program of GMCC, MON, Apr. 27, 7 PM, Rm 203, J.P. Campus.**LATITUDE 53** 10137-104 St., 423-5353. **SPiritual Schmirritual: The Art of Manwoman:** Using humor and divine inspiration Manwoman's prints and paintings veer from pop art to personal religious iconography. SAT, Apr. 18, 8 pm. **POPCORN COMMUNION WITH MANWOMAN:** to close the exhibition.

See listing above



I do not like green eggs and ham... ...but ceramic eggs, well, they go with anything. Catalyst theatre is auctioning off devilishly decorated eggs in order to raise funds for the company. The Eggsooberant! auction will take place Apr. 18 and features eggs decorated by such local theatre celebs as Brad Fraser, Darrin Hagen and Trevor Schmidt. Call 431-1750 for more info.

choices that impact the environment. Until Apr. 26, "Coca-Cola City: is being built out of empty (RECYCLED) Coca-Cola Cans. Until Apr. 26, **FROM MINNOWS TO MONSTERS:** The fish of Alberta. Until Sept. 7.

REYNOLDS-ALBERTA MUSEUM Wetaskiwin, Highway 13. 1-800-661-4726. Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., 427-3995, 422-2697. Costumed interpreters recreate daily household activities.

SHAW CONVENTION CENTRE Pedway Level, 9797 Jasper Ave., 424-3300. Canadian Country Music Hall of Honor: Who's who in the Canadian country music scene.

THE TELEPHONE HISTORICAL CENTRE

1047-83 Ave., 433-1010. Set in the original Old Strathcona Telephone Exchange Building (1912).

VALLEY ZOO 13315 Buena Vista Rd., 496-6911. Combining the fun of nursery rhymes with the beauty of animals. 9:30AM-6PM

WILD ROSE ANTIQUE COLLECTORS SHOW Northlands Agricentre, 440-3060. SAT 18-SUN 19: The 23rd Annual Antiques & Collectibles show.

fashion

109 DISCOTHEQUE 10045-109 Street. THU 23: Exotic & Erotic Fashion Show, 10 pm.



film

EDMONTON FILM SOCIETY Provincial Museum Auditorium, 102 Ave. & 128 Street. MON 20(8 pm): *To Catch A Thief*. JASPER PLACE LIBRARY 9010-156 Street, 496-1810. THU, 16, 23, 30 Apr. Films for the Retired & Semi-Retired, 2 PM

lectures/meetings

BOYS & GIRLS CLUBS Six Locations, 483-5599, weekly: Parent Talk-Talking to Your Children

CASLETON LIBRARY 15333 Castledowns Road, 496-1804. THU 23(2 pm): Introduction to Edmonton FreeNet

CITY HALL Sir Winston Churchill Square, 423-5510. THU 23-FRI 24: Sunshine Seniors Festival '98, 9 am-4 pm, information and trade fair.

GREY NUNS' CONFERENCE CENTRE WEST EDMONTON 472-0767. Leadership Skills for Women: Winning at the Game of Business. May 4-5.

GAY MEN & RELATIONSHIPS 910-3050. Every MON evening: Relationships with family, friends & foes. Group for gay men, gay/lesbian facilitators.

HIGHLANDS LIBRARY 6710-118 Avenue, 446-1808. Every 3rd WED of 4 months: Edmonton FreeNet Classes, *pre-regis-

HOPE FOUNDATION Hope House, 15032-89 Ave, 492-1222. TUE 28(7 pm): Journey in Qualitative Research Writing, Carol Kilian, Wendell Golderman, M.T.S. Candidates St. Stephen's College. Considering Ethics: Multiple Layers in Qualitative Research, Jeannette Boman, R.M., Ph.D.

IDYLWYLDE LIBRARY 8310-88 Avenue, 7421-1745. Every second FRI FreeNet Instruction, *pre-register

LESSARD LIBRARY 6104-172 Street, MON 209: (7-9 pm) Edmonton FreeNet hands-on-training.

PENNY MCKEE LIBRARY (ABBOTSFIELD) Abbotsfield Shoppers Mall, 3210-118 Ave., 496-7839. Every TUE: ESL Discussion Group, *pre-register

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 493-9131. THU 16: (7:30pm) Time Travellers V Archaeology lecture series: Dr. Alwynne Beaudoin, *What They Saw, Alberta's Past Landscapes*.

THE SOCIETY FOR ASSISTED COOPERATIVE RECOVERY FROM EATING DISORDERS 11804-82 Street, MON 27: S.A.C.R.E.D. Annual General Meeting, 7 pm, a review of the year, elections of the Board of Directors.

U OF A TLB-2 Lecture Theatre 2, basement of the Turtle, Saskatchewan Dr., 492-0135. MON 20(7:30pm): *The Law of Karma: Could our Ethics Really Have Consequences for How We Feel?* By Rev. Master Daizui MacPhillamy. TUE 21: (7:30 pm) *The Interaction between Karma and Chi: Implications for Health and Healing.* By Rev. Master Daizui MacPhillamy.

U OF A International Centre, 172 Hub Mall, 9101 Street level, 988-3022. SAT 18 (1-3 PM): TEACH IN: *The Real Meaning of Globalization: Sweatshops & Child Labour*

UPTOWN FOLK CLUB http://www.freenet.edmonton.ab.ca/uptownfc/index.html. Parish Hall, Christ Church Anglican, 462-0463. Annual General Meeting, all members of the "Friends of the Uptown Folk Club" in good standing, are eligible to vote, 6:45 pm.

VISUAL LINKS 200, 5041 Calgary Trail N., 413-3197. Meetings Every WED's, 7:30-8:30 PM. How to make money on the Internet.

literary

ALEXANDRA WRITERS CENTRE SOCIETY 451-2043. 8 week writing workshops (introduction to Creative Writing, Intermediate Creative Writing, and Poetry, starting 3rd wk of April).

ASCENDANT BOOKS 10310-124 St., 452-5372. THU 16: Lucia Capachione, book signing, *The Creativity Journal*, 6-8 pm. SAT 18: Arone Eldan, talk about how to increase your personal performance and abilities through hypnosis, 1-4 pm. THU 23: Elias DeMoham book signing, *The Harmonics of Sound Color and Vibration*, 6:30-8 pm. SAT 25: Claudette

Guimond on Lomi Lomi and Kahai Loa, talk about Hawaiian Spiritual Message and demo, 1-4 pm. THU 30: Jim Henry book signing, *The Privilege of a Lifetime*, 6:30-8 pm.

AUDREY'S BOOKS 10702 Jasper Ave., 423-3487. THU 16: Dave Duncan & Richard Hatch (7-9 pm). THU 23: Canada Book Day

CHAPTERS West Side, 9952-170 St., 487-6500. FRI 17(aff): Lucia Capaccione, *Recovery of Your Inner Child*, Expressive arts Therapy. FRI 17: Poetry reading evening, 7:30-9 pm. SAT 28: Writer In Residence Robert Adams answer questions, 1-4 pm. TUE 21: Book Club discusses Alice Munro's *Lives of Girls and Women*, 7:30-9:30 pm. THU 28: Book Club discusses Mark Childress' *Crazy In Alabama*, 7:30-9:30 pm.

CHAPTERS Southpoint, 3227 Calgary Trail S., 431-9694. THU 16: Susan Bosak: *Something to Remember Me By*, 7-8 pm. SAT 18: *The 35 Golden Keys to Who You Are and Why You Are Here*, 1:30-2:30 pm.

CITY HALL 1 Sir Winston Churchill Square, City Room, 425-8086. THU 23: William Shakespeare Day Celebration.

FACULTY OF EXTENSION U of A, 492-3093. THU 16, 23 & 30: A Taste of Haiku Poetry, Dr. Sonja Arntzen, U of A professor in Japanese literature, teaches how to compose haiku as a means of appreciating and practising Haiku.

HOPE FOUNDATION 492-1222. The May Memory Marathon, Learn a poem by heart, event on May 23.

LESSARD LIBRARY 6104-172 Street, #421-1745. Great Books Discussion Group, TUE 21(7:30pm): Michael Dell will introduce readers to various award winning literature.

MAY MEMORY MARATHON 11032-89 Ave., 492-1222. Poetry marathon, a chance for people to learn a poem by heart and to get others to sponsor them by the line, the event takes place May 23.

MISTY ON WHYTE 10458-82 Ave., 433-3512. Every SUN: Open Stage Poetry and Poets Readings

OLANDO BOOKS 10640 Whyte Ave., 432-7633. FRI 17: George Melnyk, *The Literary History of Alberta: From Writing-on-Stones to World War II*, 7:30 pm. FRI 24: Silver Donald Cameron reading *The Living Beach*, 7:30 pm.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. Every 3rd THU, 7:30 PM, monthly: *Red Herrings* Mystery Book Group, 7:30 PM. Every last THU: Sneak Previews: Four Evenings for Book Lovers, 7:30 PM. THU 30: (7:30-8:30 pm) *pre-register. It was the best of times, it was the worst of times, Historical Fiction.

STANLEY A MILNER LIBRARY 7 Sir Winston Churchill Square, 3rd Fl. Boardroom, 496-7000. Every second WED: Talking Book Club, 10 Noon. WED 22: (7:30 pm), Edmonton Room, (496-7032) An evening dedicated to stories, reminiscences and readings in honor of W.O. Mitchell. THU 23: *W(R)ITES OF SPRING*: A Celebration of the Spoken Word. Join some of the best writers in Alberta in celebration of Canada Book Day Robert Hiles, Paulette Dube and Tim Bowling - readings from their works. Bert Almon, Doug Barbour, Lorrie Misek, Gwen Molar and other members of the League of Canadian Poets, 7:30 PM.

LIBRARY 7 Sir ADVANCE FIX Available **TIX** Available for Apr. 23 reading only

U OF A International Centre, 172 Hub Mall, 9101 Street level, 988-3022. SAT 18 (1-3 PM): TEACH IN: *The Real Meaning of Globalization: Sweatshops & Child Labour*

UPTOWN FOLK CLUB http://www.freenet.edmonton.ab.ca/uptownfc/index.html. Parish Hall, Christ Church Anglican, 462-0463. Annual General Meeting, all members of the "Friends of the Uptown Folk Club" in good standing, are eligible to vote, 6:45 pm.

VISUAL LINKS 200, 5041 Calgary Trail N., 413-3197. Meetings Every WED's, 7:30-8:30 PM. How to make money on the Internet.

special events

the Living, Noon Candle light Service. Ukrainian Cultural Centre, 11018-97 St., 483-3021. TUE 28(7 pm): 3rd International Day of Mourning, Memorial Service for Ending Child Labour. UFCW Action Centre, 12305-67 Street, WED 29: May Day Cabaret: Music, theatre, video. Latitude 53, 10137-104 St, 423-5353. THU 30: Light a Match, Opening 8 pm. Santa Maria Goretti Centre, 11050-90 Street, 474-4747. FRI 1: Dinner and Dance- Dangerous Guys. Giovanni Caboto Park, 95 Street, 109 Ave - Churchill Square. SAT 2: May Day Parade, noon, 11:30 rally.

SORRENTINO'S GARLIC FESTIVAL Main Stage, Old Strathcona Farmers' Market. SAT 18: The Cook Off: for the Great Garlic Recipe Contest.

U OF A International Centre, 172 Hub Mall, 9101 Street level, 988-3022. SAT 18 (1-3 PM): TEACH IN: *The Real Meaning of Globalization: Sweatshops & Child Labour*

sports

HOCKEY EDMONTON OILERS Edmonton Coliseum, 414-4650. SAT 18: Oilers vs Toronto, 8:30 PM.

HORSE RACING Northlands, 471-7379. MON > SUN: Simulcast racing. Weekend harness racing

theatre

THE DAY BILLY LIVED U of A Thrust Theatre. By Christopher Craddock in association with Azimuth Theatre. Do not be sad, you still have an opportunity to see this play. THU, Apr 23, 2 pm.

DIE NASTY Varconna Theatre, 10329-83 Ave, 433-3399. The Live Improvised Soap Opera. Season number seven, It's the Golden Age of Hollywood. Join the gang at Sibling Brothers Studios for a soapy season of colour and just in Cinemascope and Technicolor and Stereophonic Sound. Every MON night @ 8 PM.

DOWNIZING DEMOCRACY Northern Light Theatre, 3rd Space, 11516-103 Street, 471-1586. By Mansel Robinson. Works in Development by Northern Light Theatre's Playwrights in Residence. "Capitalism is a form of civil war... Money, power, revenge, greed, murder, larceny and lies - a typical Canadian story." Apr 25.

THE DUCHESS OF MALFI WALTERDALE PLAYHOUSE 10322-83 Ave, 439-2845. By John Webster, a contemporary of Shakespeare. Machiavellian intrigue! The Duchess, a young widow who marries beneath her station, bravely suffers violent protestations and death threats from her corrupt, evil, and greedy brothers, Duke Ferdinand and the Cardinal. Apr 22-May 2.

FRAGMENTS OF A FAREWELL LETTER READ BY GEOLOGISTS Northern Light Theatre, 3rd Space, 11516-103 Street, 471-1586. By Normand Chauvette, translated by Linda Gaboriau. Seeking to give a life and death meaning out of scraps of paper left behind... Part of the *Staged Readings Festival*. SAT 18-SUN 19:

HOW TO EAT LIKE A CHILD Kaasa Theatre, Jubilee Auditorium, 432-9483. Children's Theatre. By Delia Ephron, John Forster, and Judith Dahan. A tongue-in-cheek musical that portrays childhood incidents from a child's point of view. Until Apr. 22.

JAVA LIFE the Roxy Theatre, 10708-124 St, 477-5955. By Aaron Bushkowsky. A comedy about love and intimacy in the small moments shared by total strangers - in coffee bars!! It's about finding hope in the coffee grounds of life! Apr 16-26 (8 PM); SUN (2 PM).

JOHNNY & POKI VARIETY HOUR Varconna Theatre, 10329-83 Ave, 433-3399. It's Hip-Hip-Huzzah time where all systems are go, all hands are on deck and every good boy deserves favour! Every SAT night @ 11PM, until July 25.

MASTER CLASS Citadel, Maclab Theatre. Comic drama by Terrence McNally. Maria Callas was the preeminent prima donna of the bel canto repertoire, Callas ruthlessly goads students to inspired performances, boasts of her triumphs, heaps scorn on rivals and candidly acknowledges her naked ambition. As she drifts into reverie, we gain fascinating insight into her background,

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artistic passions and stormy personal life, including a much publicized affair with Aristotle Onassis. Until May 3.

MEASURE FOR MEASURE Edmonton Art Gallery Theatre, Sir Winston Churchill Square, 488-4262. Presented by the Edgewise Ensemble. By William Shakespeare. It's the early eighties, and Angelo is left in charge when the Duke is called away. Angelo first orders the arrest and execution of Claudio for impregnating his girlfriend, Juliet. Little does Claudio's virtuous sister Isabella know that, as she begs for her dear brother's life, Angelo's desire is growing, which leads him to offer her a most indecent proposal...her chastity for her brothers life. Apr 24-26, 8 pm daily, also 2 pm Sun Mat.

NUMSKULL ISLAND Celebration Dinner Theatre, Neighborhood Inn, 13103 Fort Rd., 448-9339. Rrrrrr, matey! Fresh from a mighty pillage and plundering spree in... Cold Lake, Captain No Beard and his swashbuckling crew of seafarers misfits are now heading the high seas in search of the lost treasure of Gump! Stupid is as stupid does... Apr. 17-19, 1 pm.

THE SEX PROJECT Northern Light Theatre, 3rd Space, 11516-103 Street, 471-1586. By Sean Williams and Val Shantz. Works in Development by Northern Light Theatre's Playwrights in Residence. "Does this lieve us nothing to talk about?" "Why do we have to start with masturbation?" "What would you rather we started with?" Apr 25.

SWOL BOAT Jubilations Dinner Theatre, W.E.M., 484-2424. Dinner and musical review on a paddleboat cruising down the North Saskatchewan River—sounds like the perfect money making scheme, the only problem is, Capt. Arnie doesn't know the first thing about show business, or finances, or running a paddleboat. Apr. 17-June 21.

THE SOUND OF MUSIC Mayfield Dinner Theatre, 16615-109 Avenue, 483-4051. Music by Richard Rogers, lyrics by Oscar Hammerstein 2nd. The story of Maria a young governess for the seven children of a widowed naval officer. Until May 24.

SUMMER AND SMOKE Varconna Theatre, 10329-83 Ave, Presented by Shadow Theatre. By Tennessee Williams. A tale of love acknowledged yet unfulfilled. A comedy, romance and drama, that explores the full range of human emotion and desire. Alma has loved John since childhood, but cannot over come her fears to confess the passion she feels for him. John loves Alma, but he has lived a life devoted to sensual pleasure. The things that draw John and Alma to one another are also destined to drive them, perhaps, irrevocably apart. Apr 25-May 10. TUE-SAT evenings, 8 pm, also some Matinee performances.

THEATRESPORTS 10329-83 Ave, 448-0695. Rapid Fire Theatre, Theatresports' wacky cast will delight, enthrall and tickle all assembled, with an all improvised comedy show, Every FRI at 11 PM,

TRADING HEARTS Arts Barns North, 1030-84 Ave (next to Orange Hall), 988-4810. Presented by Calgary's Back Pocket Performance Theatre. By Trevor Schmidt. Inspired by the continuing discovery of how dance and theatre can be fused together. A relationship between two people, seen through the eyes of a voyeur who watches the couple across the alley from the apartment window. The voyeur interprets visual images, imagines a relationship, and lives vicariously through the couple's struggles, celebrations and intimacies. Until Apr. 18, 8 pm daily, also 2 pm on SAT Apr. 18.

variety

CITY HALL City Room, Sir Winston Churchill Square, 421-3650. FRI 17 (2 pm): Police Exemplary Service Medals Awards.

HOROWITZ THEATRE SUB of U of A, 463-0504. FRI 24-SUN 26: Edmonton Federation of Community Leagues: Talent Show

KINGSKNIGHT PUB 9221-34 Ave, 433-2599. THU 16, 23 & 30: Sebastian Steel - Hypnotist.

LESSARD LIBRARY 6104-172 Street, 496-1871. Every WED: Chess Night! All ages, 7 PM. Every TUE: Magic, The Gathering, all ages, 7 PM

THE NODE ROOM Circle Square Plaza, 118 Ave St. Albert Trail, 413-9982. Internet access. Multiplayer computer gaming.

RED'S WEM, 481-6420. SUN 19: Wayne Lee - Hypnotist.

SIDETRACK CAFE 10333-112 Street, 421-1326. EVERY SUN: Variety Night

WINSPEAR CENTRE 428-1414, TUE 21 (8 pm): Radio Cabaret with Peter Gzowski and the Royal Canadian Brass. Swing Orchestra, Shauna Rolston, The Rockin' Highliners, Sheela Na Gigg, Luann Kowalek, Gail

Anderson Dargatz, Greg Hollingshead.

WHITEMUD NATURE RESERVE 496-2966. SAT 18: Wilderness Walk, 10-12 pm.

workshops

ALEXANDRA WRITERS CENTRE SOCIETY 451-2043. 8 week writing workshops, Introduction to Creative Writing, Intermediate Creative Writing, and Poetry, starting the 3rd week of Apr.

ARTISTICALLY SPEAKING STUDIO GALLERY & SCHOOL Callingwood Sq, 6717-177 St., 487-6599. Art classes available.

ASH STREET GALLERY 913 Ash Street, Sherwood Park, 998-3091, 449-0570. Beginner water color class, call for info.

FAVA 429-1671. Video ABC's: Signal Processing (Apr. 25). Video Voice & Vision (May 2); Guy Maddin: Art Direction & Cinematography (May 9); Studio Post Electronic Lab (May 16); CD ROM Scripting (June 20); FAVA: Lab Film Production (Apr. 27-May 1). Tailor Made Video (deadline May 23).

FACULTY OF EXTENSION U of A, 492-3093. THU 16, 23 & 30: A Taste of Maiku Poetry, Dr. Sonja Arntzen, U of A professor in Japanese literature, teaches how to compose haiku as a means of appreciating and practising Haiku.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. Workshops & classes for adults and kids in sculpture, painting & drawing, Landscapes: May 25-June 15, MONS. (adults), Faux Finishes: April 21-May 5 (adults), TUES. Painting Workshops: May 9 & 15 (9-12 yrs.), SATs. Drawing & Painting, (9-12 yrs.), May 26-June 11, THUS.

INDIGO 12214 Jasper Ave, 452-2208. SAT 18: Make a Photo Album, Walter Krause. FRI 24-SAT 25: Painted Book, Val Blanch. SUN 26: Clam Shell Box, Val Blanch.

THE MARKETPLACE ART SCHOOL Westmount Shopping Centre, 474-9351. Individual and group classes in pencil, pen & ink, acrylic, oil, water colour, clay and wood. Call Loren or drop by.

MERRYWOOD DANCE & CREATIVE ARTS ACADEMY Romanian Hall, 9005-132 Ave., N. Edmonton, 456-8070. Summer dance & arts camps: Ballet, Rhythm & Music appreciation July 6-24.

RIVER VALLEY PARKS MON 20 & WED 22, Skating Pavilion in William Hawrelak Park, 496-2966: Be A Bike Rider. Beginner Maintenance, adult: SUN 26 (2-4 pm) Gold Bar Park: Wilderness Walk, TUE 28, THU 30, FRI 1: River Valley Centre & William Hawrelak Park, 496-2966: Wilderness First Aid Course.

RED'S WEM. SAT 18-SUN 19: Big Sister & Big Brother: Bowl for Kids. SUN 19: Get a free hair cut for a donation to the Cancer Society, 11 am-4 pm. FRI 24: Archbishop O'Neill Choir, 2-4 pm.

ROBERTSON WESLEY UNITED CHURCH 10209-123 Street, 423-2031. SAT 18 (1-4 PM): Poverty in Action presenting a workshop "Think Again - Challenging attitudes about poverty". Discuss the myths and realities about living in poverty and share info.

SNAP PRINT GALLERY 10137-104, back of Latitude 53, 423-1492. SNAP offers courses in a variety of Printmaking techniques: Photo-etching, Lithography, Silkscreen, Relief.

SUBTEXT The Subversive Textile Association of Artists, #413-4284. Workshops on the 1st SUN each month. *Pre-register @ 413-4284

TOASTMASTERS Heritage Rm, Main Fl., City Hall, 1, Sir Winston Churchill Sq., contact Carl 478-3384. Every WED: you're invited to a meeting (free), upward bound toastmasters, (to improve your listening, thinking, speaking skills), 7:30 PM.

U OF A 492-3381. Sign Language Class, Level 1, May 5-June 11/98, call Services for Students with Disabilities.

kids stuff

ALBERTA COLLEGE CONSERVATORY OF MUSIC 428-1851, ext. 184. SUN 19: A Classical Concert for Kids.

CALDER LIBRARY 12522-132 Avenue, 496-7090. Every THU, Pre-School Storytime, 10:30 AM, 3-5 yrs. (Apr 23-June 4). SAT 18: Hot Paints!, 2 pm.

CAPILANO LIBRARY Capilano Hall, 98 Avenue & 50 St., 496-1802. Every TUE: Time for Two's, 10:15 AM; (Apr 21-May 19)* pre-register. Every THU: Pre-School Storytime, 10:15 AM, 3-5 yrs. *pre-register, (Apr 23-May 21).

CASTLEDOWNS LIBRARY 15333 Castledowns Road, 496-1804. Every WED: Pre-school storytime, 10:30 AM, 3-5 yrs. *pre-register, (Until May 13).

LISTINGS

SAT 25: Stories Told Under the Umbrella, 2 pm.

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. SAT Art classes for kids: Spyder's Guide to Comic Art (12-15 yrs); painting, drawing, printmaking and sculpture classes (4-12 yrs). CHILDREN'S GALLERY: DRAGON TANGO EXHIBITION: From 1-4 PM, the gallery will offer a wide variety of art related activities for all ages, free with regular admission.

EDMONTON SYMPHONY ORCHESTRA The Francis Winspear Centre for Music, 428-1414. SAT 18: Every Cowboy Needs A Horse, 2 pm, Miss Molly with the ESO. **HARCOURT HOUSE GALLERY** 3rd Floor, 10215-112 St., 426-4180. Wacky Mobiles, (9-12 yrs), Apr 21-May 12 or May 19-June 9(6-8 yrs), TUES, 7-9 pm Exploring Cave Drawings, (6-8 yrs), Apr 25-May 16. Drawing Workshop, (9-12 yrs), Apr 25 or May 2 (6-8 yrs). Color Spaces: Apr 20-May 11, (9-12 yrs), or May 25 June 15 (6-8 yrs).

HIGHLANDS LIBRARY 6710-118 Avenue, 496-1806. Every THU: Time for Twos, 10:15 AM, *pre-register, (Until Apr 30). Every TUE & WED: Storytime, 10:15 AM, 3-5 yrs, *pre-register, (Until Apr 29). FRI 17: What's that up in the Sky?, 2 pm, all ages.

HORIZON STAGE 1001 Calahoo Road, 962-8995. SAT 25: Rick Scott - Music as a Second Language 1 pm.

IDYLWILDE LIBRARY 8310-88 Avenue, 496-1808. Every TUE: Time for Two's, 10:15 AM, 2 yrs, *pre-register, (Apr 21-May 19). Every WED: Storytime, 10:15 AM, 3-5 yrs, *pre-register, (Apr 22-May 20).

JASPER PLACE LIBRARY 9010-156 Street, 496-1810. Every WED & THU: Pre-school Storytime, 3-4-5 yrs, *pre-register, (Until May 14).

JOHN WALTER MUSEUM Kinsmen Park, 9100 Walterdale Hill, 496-4852. SUN 19: Tea & Tales. SUN 26: Candle Dipping.

LESSARD LIBRARY 6104-172 Street, 496-1871. Every MON, TUE, WED, THU: Pre-School Storytime, *register same day by phone. Every WED: Games Night, all ages.

LONDONDERRY LIBRARY Londonderry Mall, 496-1814. Every TUE & WED: Drop-in Pre-School Storytime, 10:15 AM, (Apr 21-May 20). SAT 18: Junior Edmonton Stamp Club, Show Follow Up, 10:13:30 am.

MARS HILL CENTRE 6105-0202. THU evenings (Until May 7), help for "High Stress" kids, Confident Kids: Kids that may have experienced one or more of the following issues in their lives: divorce, death of a parent or sibling, physical, emotional or sexual abuse or the stresses of being a kid in this generation. *pre-register

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. Every TUE, WED, THU: Pre-School Storytime, *pre-register, (Until May 21). Every FRI: Time for Twos, 10:15-10:45 AM, *pre-register, (Apr 17-May 22).

PENNY MCKEE LIBRARY (ABBOFSFIELD) Abbotsfield Shoppes Mall, 3210-118 Ave., 496-7839. Every TUE: Time for Twos, 10:15 AM, *pre-register (Until Apr 28). Every WED: Storytime: 10:15 AM 8-2:15 PM, 3-5 yrs, *pre-register (Until Apr 29). Every MON: Wonderfully Wired, 4-5 PM, 13-18 yrs, *pre-register, SAT 18: Gardening with Kuhmann's Market Gardens (6-12 yrs), 2 pm.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. Every SAT & SUN: Science Circle. For young families. Weekends, 1-4 PM. EARTHQUEST: The Challenge Begins: Teaches children about their power to make positive choices that impact the environment. Until Apr. 26. Coca-Cola City: is being build out of empty (RECYCLED) Coca-Cola Cans, Until Apr 26.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., 427-3995, 422-2897. Costumed interpreters recreate daily household activities.

SOUTHPAGE LIBRARY Southgate Shopping Centre, 496-1822. Every TUE: Baby Lapsit, (Until May 12). Every TUE, THU: Pre-School Storytime, 3&4 yrs old *pre-register, (Until May 21).

SPRUCEWOOD LIBRARY 11555-95 Street, 496-7099. Every THU: Storytime for pre-schoolers (Until Apr 30). 3-5 yrs. *pre-register. SAT 18: Future Scientists' Club: What's Inside a Computer? 2 pm (8 yrs.+).

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Square, Library Branch, 496-7000. Every FRI, Drop-in Film Program, 10:30 am, (3-5 yrs). SAT 25-SUN 26: FESTIVAL OF FISHES (3-12 yrs);

STRATHCONA LIBRARY 8331-104 Street, 496-1828. Every TUE: Pre-School Storytime, 10:30 AM, 3-5 yrs.



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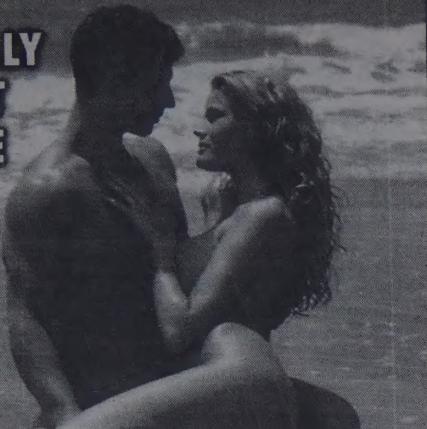
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Red Roses Dead Roses

RED ROSES to my Easter Treat. You make me so happy. I'm packin' my bags baby!!

RED ROSES congratulations to my wife Tracy upon receiving her black belt in Tae Kwon Do. I will have to be careful now. Love your husband Brian.

DEAD ROSES to pussies. You bring tears to my eyes. Allergy woman.

RED ROSES to epiphanies that occur while cruising our prairie highways.

RED ROSES to the girl in Ucluelet. We haven't forgotten you. Us.

RED ROSES to my guy with his new car. Now I really can ride with you all night long. V.

DEAD ROSES to hard clues on Easter Egg Hunts that make you look dumber than you already are. Chocolate Lover.

RED ROSES to the Envirotone guy. You can tone my printer anytime.

RED ROSES to my daddy for flying me home. Love #1 daughter.

DEAD ROSES to bad drivers. Slow Down you losers. Speed Kills. Really!!

DEAD ROSES to the producer push me again and die.

DEAD ROSES to Anal Retentive jerks. Just because someone may not have lots of money doesn't mean they're not rich!!

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Vue Weekly's new open letter column!
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HEY EDDIE!

by GRASDAL

Nice job on the Easter Bunny, kid...
Now bring me the head of that FAT BASTARD, Santa Claus and I'll grant you an audience with the POPE...



REAL LIFE

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Women seeking Men

My name is Sharon. I'm a 15 yr. old, 5'8", tall, medium built female with curly hair & green eyes. I am looking for new & interesting people to meet & hopefully start some friendships. If you're interested, box me back. Box 826.

My name is Leah. I'm a 28 yr. old, 5'7", tall, medium built female with shoulder length, brown hair & brown eyes. I'm looking for a trustworthy, caring, loving man to sweep me off my feet. If you love children, walks in the park, spontaneity, & life itself, leave me a message. Box 827.

My name is Georgia. I'm a 42 yr. old, 5'9", 150 lbs., single female with medium length, blonde hair & green eyes. I'm a non-smoker & casual drinker. I value friendship, good morals, personal growth, & laughter. I've a great sense of humor & enjoy spending time with people. I'm a non-smoker & non-drinker. I'm smoking. 32-42 yr. old male, 5'10"-6'7" tall, who takes pride in his appearance & is positive about himself & the people around him. You should be romantic, kind-hearted, & employed in a job that gives you great satisfaction. If this sounds like you, leave me a message. Box 7032.

I'm a 36 yr. old, 5'4", tall, medium built, positive, attractive single female with medium length, blonde hair & green eyes. I'm a non-smoker & casual drinker. I value friendship, good morals, personal growth, & laughter. I've a great sense of humor & enjoy spending time with people. I'm a non-smoker & non-drinker. I'm smoking. 32-42 yr. old male, 5'10"-6'7" tall, who takes pride in his appearance & is positive about himself & the people around him. You should be romantic, kind-hearted, & employed in a job that gives you great satisfaction. If this sounds like you, leave me a message. Box 7717.

My name is Gail. I'm a 53 yr. old, 5'5", tall, hard-working, medium built female with dark blonde hair & brown eyes. I enjoy movies, jogging, swimming, running, walking, sports, movies, & quiet evenings at home. I'm looking for a well-groomed, honest man with a good sense of humor, who's not possessive & jealous. If this interests you box me. Box 6251.

This is Shirley-Anne. I'm a 26 yr. old, 5'7", tall, 120 lbs. female with dark blonde hair & green eyes. I'm extremely independent & successful. I have two little women that I take care of a large part of the week. I work in the hair industry. If you'd like to develop a friendship that hopefully will eventually turn into something more, leave me a message. Box 3909.

Men seeking Women

My name is Sandy. I'm a 39 yr. old, 5'5", 130 lbs., divorced, hard-working, mother of a 8 yr. old daughter. I do snowball. I'm looking for someone with a good head on their shoulders who's going to make me laugh. I'm not interested in anyone who would be leaving from me. Box 546.

My name is Loraine. I'm a 5'4", tall, 135 lbs., attractive, intelligent, fit, beautiful female with blonde hair & hazel eyes. I like walking, biking, travelling, music, cooking, & quiet times. I'm looking for a sincere, caring, attractive, single, fit, well-grounded, white male, 35-45 yrs. old, over 5'10" tall. If front of a fire, & a good book, I'm perfect for 45-55 yrs. old, educated mentally & financially, stable, over 5'5", w/ a medium build & full head of hair. If you're interested, box me back. Box 827.

I'm a 28 yr. old, 5'6", tall, medium built, single, white female with wavy length, dark hair & hazel eyes. I'm very outgoing, friendly, happy, have a great sense of humor, & love to laugh. I'm looking for someone to talk to & see what's happening. If you'd like to get to know me better, leave me a message. Box 3909.

I'm a 48 yr. old, 5'10", 150 lbs., beautiful, single female with blonde hair & blue eyes. I'm an English but have lived here for 20 yrs. I'm a smoker & casual drinker. I have a good belt, I love clothes, my car, & good friends. I have no children but they are my previous ones. Serious replies only. Box 842.

I'm a romantic, spunky, affectionate woman who would eventually love to have a long term relationship. For now, let's start a friendship & see if we have anything in common. Box 2676.

This is Vermont. I'm a 30 yr. old, 5'10" tall, 165 lbs., single, employed female with blonde hair & light green eyes. I have a varied list of interests, hobbies, interests, & likes. I'm a long term, part-time position comes with good benefits, low pay & your own tooth brush.

This is Carey. I'm a 30 yr. old female with blonde hair & brown eyes. I'm a smoker, flight attendant, university educated, & professionally employed. I enjoy long walks, dining out, quiet evenings, movies & much more. I'm taking applications for a part-time position. The long term, part-time position comes with good benefits, low pay & your own tooth brush. The successful applicant should be over 40 yrs. old, employed, a good listener, honest, experienced in lugs, candles, & massage. If you're interested & you'd like to know more, get back to me. Box 5638.

Men seeking Women

My name is Tom. I'm a 44 yr. old, attractive male with long-blond hair & blue eyes. I'm a camp counselor, fishing, Radiohead, & other outdoor activities. I'm looking for a girlfriend that will lead to a long term relationship. Box 8291.

This 1952 Model is looking for a new operator. It's still in good shape. It may not be

as good as it once was, but it's as good or better once than ever. It's lavishly upholstered with leather seats, door panels, & dashboard. I decided to sell it as a sun roof. A safer, cleaner, more reliable model you may not find. With a little tender, loving care it may be restored to

close to the original condition. It likes to be seen at movies, restaurants, or even taken home

for a walk. Get in the opportunity. You won't be disappointed. No tire kickers please. Box 7345.

I'm just over 5' tall, a 160 lbs. male with a long, wavy hair & brown eyes. If you treat them good they'll last forever. If you treat them bad they'll break down on you when you need them most. Mom taught me that the way to a man's heart is through his stomach. So I was taught to not touch anything you can't eat. It's so simple. Box 6078.

I'm a 26 yr. old, 6'2", 170 lbs., clean-shaven, single, male interested in music, football, baseball, other sports, walking in the sun, & long drives in the country. I'm looking for someone to hang out with, become friends, share, dance, pool, the symphony, & theater. If you're interested & you'd like to know more, box me back. Box 3978.

I'm a 27 yr. old, 5'6", 165 lbs., clean-shaven, single, male with blonde hair & brown hair, a mustache, & blue green eyes. I have a varied list of interests, hobbies, interests, & likes. I'm a long term, part-time position comes with good benefits, low pay & your own tooth brush.

This is a 30 yr. old, 5'10" tall, 165 lbs., single,

attractive, kind, honest, friendly,

down-to-earth, emotional, stable & too good to

be true. To sum up the

respond to the

boy. Box 7581.

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Age: _____

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